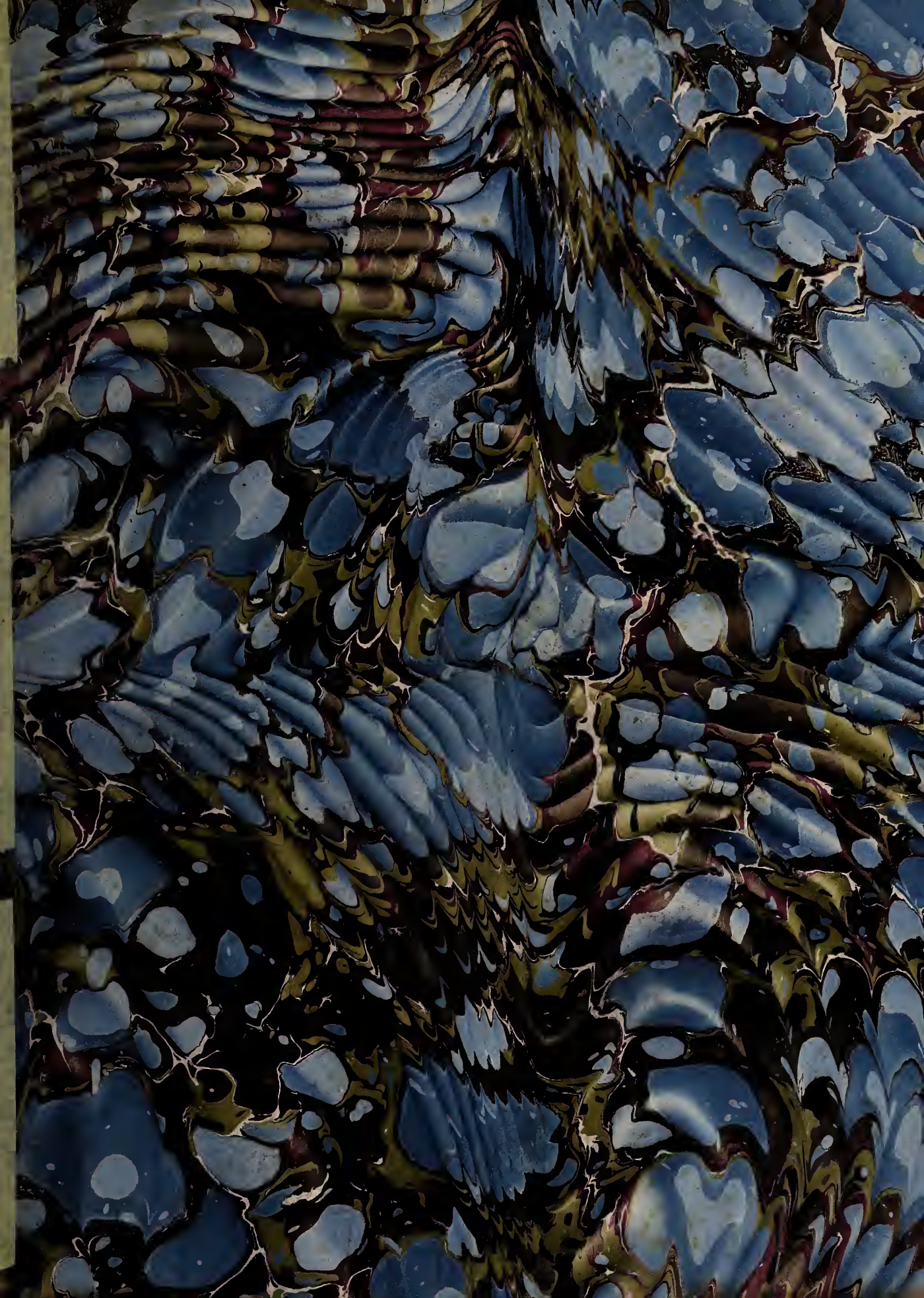


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Catalogue

OF

THE ETCHED WORK

OF

REMBRANDT

Selected for Exhibition

At the Burlington Fine Arts Club,

WITH INTRODUCTORY REMARKS BY A MEMBER OF
THE CLUB.

1877.

PRIVATELY PRINTED FOR THE CLUB.

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1877.

NOTICE.

PLATE I—"The Good Samaritan," referred to at p. 36, has been withdrawn by order of the Committee.

ERRATA.

Page 34, line 14—*For "Rhenetüs (?)" read "geretuckerdt."*

„ 36, „ 14—*Dele* "(see Plate 1)."

„ 39, „ 5—*For* "alterations" *read* "retouches."

„ 39, „ 7—*For* "we cannot pretend to decipher it, &c.," *read* "we are convinced, from re-examination, that Vosmaer's reading of it as a Dutch word signifying "*retouched*" is the correct one.

„ 40, „ 14—*For* "Fleming" *read* "Flameng."

„ 44, „ 12—*For* "Mouth of a Brook" *read* "The Boat House."

„ 44, „ 16—*After* "house;" *read* "A Grotto (107), or rather, as we think, a garden boat-house ;"

„ 45, „ 2—*After* "review" *read* "and noticing, as we go, the singular addition of mountainous backgrounds to more than one Dutch foreground among the landscapes."

„ 45, „ 16—*For* "1639" *read* "1638."

„ 46, „ 16—*After* "know" *read* "probably within one or two."

„ 46, „ 18—*Dele* "seven," and *for* "of those seven" *read* "of those few impressions."

„ 47, „ 16—*After* "have" *read* "the plate 'Tobit and the Angel' (168), by Hercules Seghers, so strangely adopted by Rembrandt, and altered by him into a "Descent into Egypt."

„ 56, Nos. 12-13.—Lent by R. FISHER, Esq.

„ 74, No. 82.—Lent by R. FISHER, Esq.

„ 80, „ 108.—*For* "1639" *read* "1638."


„ 84, „ 122.—*For* "Dijournal" *read* "Dijonval."

The following Monograph makes no pretence to the infallibility of a Treatise.

A somewhat hurried attempt to give practical shape to suggestions made ten years ago—the utmost that can be claimed for it is that it may serve as a point of departure for more deliberate work in other and more competent hands.

Meanwhile, it is hoped that it has been so written that no one but its Author can, properly, be held responsible for the subversive theory which it seeks to establish.

1st May, 1877.



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INTRODUCTORY REMARKS.



THE action of the Club in bringing together the present collection has been mainly utilitarian, and, in furtherance of a special object to be presently described, its aim on this occasion has been less to gratify the eye than instruct the sense and stimulate the critical faculty.

That object may be thus briefly explained. On the occasion of a former Exhibition of the Etchings of Rembrandt, in the Old Club House in 1867, it was suggested to the Committee that the arrangement according to *Subject*, then universally adopted, was fatal to the comprehensive study of such works, and that it might with advantage be discarded for the more rational order of *date of production*; that an arbitrary method, by which works of the latest were mixed up with works of the earliest period, confused

the sense, perverted the judgment, and rendered critical examination and comparison impossible ; and, generally, that such a system, though it might satisfy the Cataloguer, was unworthy of the Biographer and useless to the Student. The Art work of a lifetime, it was contended, should not be looked at as a series of hap-hazard disjointed efforts, but as the continuous expression of a prolonged chain of logical sequences depending for their coherence on the due maintenance of the order of their production, and only to be properly understood when studied in that order ; and finally it was hinted—and that with tolerable confidence—that if this unintelligent and incoherent classification were reversed, and a more consecutive method of arrangement substituted for it, new matter yet unsuspected in regard to the Etched Work of Rembrandt might be brought to light, and grave errors of attribution as to some of his larger published plates be both proved and rectified.

To these representations—novel and revolutionary as they no doubt felt them to be—the Committee were good enough to listen, and hence it came to be conceded not only that there should be a second Exhibition of the Etched Works of Rembrandt in the rooms of the Club, but that that exhibition, in accordance with one of the fundamental objects for which the Club was established, should be made subservient to a directly

useful purpose. Discarding therefore, the methods of the Cataloguers from Gersaint downwards, we have now, for the first time, what may be called the Natural History of Rembrandt before our eyes, and may read, *pari passu* with the events of his Life, the motives of that Art of which those events were, after all, but the proximate cause. Admitted thus to the intimacy at once of the Artist and of the Man, we may see him dealing with those magic fragments of copper to be measured only by inches on which his earliest essays were made; and, following him through the changes of style and execution of his middle period, may still attend him till his power, constantly augmenting, culminates in the impressive conceptions of his latest day—"Christ before Pilate" and the great "Crucifixion." We may perhaps be pardoned, if—brought suddenly into the presence of a great story thus graphically told, and while even yet in the full enjoyment and fruition of a grateful dream thus at length realised—a somewhat less grateful thought should carry us on to that inevitable time when, in common with all sublunary things, this wealth of treasure must come to be dispersed, and when our "Hundred Guilders in the First State," our "Rembrandts with the Sabre," our "Tholinx's," our "Buenos with the Black Ring," our "Old Haaring's," and our "Turned-up Hats and Embroidered Mantles"—with their inestimable dates and *griffonments*, and which by a generous courtesy we are now

permitted to enjoy as our own—will pass into hands that know us not.

* * * * *

Orlers, a Magistrate and Burgomaster of Leyden, having access to the municipal archives, and writing at a time when Rembrandt was alive to contradict him, tells us plainly that he was born on the 15th of July, 1606, and that, "become one of the most renowned painters of the century," he had removed to Amsterdam, where "in this year of 1641 he still lives;" while Rembrandt himself, in a precious note on his own portrait, contributed by Mr. Holford tells us no less plainly that in 1631, when that portrait was executed, he was twenty-four years of age—"Rembrandt, *f.* 1631, *N.* 24,"—the note clearly showing that the portrait in question was made in the early part of the year—*i.e.*, before the 15th of July—and that the supposition that he was born in 1607 or 1608 is gratuitous.

Nor, since it is an object of this paper to deal with error in whatever form it may present itself in connexion with Rembrandt, is there any better ground for the fable that he was born of needy parents and in his father's mill, seeing that his parents lived at the time of his birth in a well-to-do house in the Weddesteeg of Leyden, and that when the family property came to be divided some years

later on the death of his mother it consisted, besides "the house with land adjoining it" on the Weddesteeg, of "a house and land " on the Rhine, a house and land on the old Rampart, two other " houses (smaller) on the Rhine, two houses behind the three last, " and of a pleasure garden on the principal dyke of the town—besides " a-half share in the mill near the Whitte-Poert " (valued alone at 3,064 fl.,) and of " effects in gold and jewellery, and letters of rent."

Rembrandt, then, was of Burgher, not pauper origin, and his entry into the world was consistent with that status, since we find him in 1630 taking a good house on the Breedstraat of Amsterdam, and shortly afterwards aspiring to, and effecting, an alliance with the considerable family of Rombartus van Ulenburg, Jurisconsult, Councillor and Burgomaster of Leëuwarden, a member of the Court of Friseland, and more than once a political envoy from that Court.* Of this marriage with Saskia van Ulenburg, if time and space permitted, we should have much to say, since it furnished the proud and happy husband with many a motive for his art during the eight years of sunshine that succeeded it. Saskia, however, died in 1642, leaving to Rembrandt the usufruct of her

* NOTE.—It is this Rombartus who reports to his fellow magistrates how, on an occasion when he had been treated with marked affability and retained to dinner by William the Taciturn, the Prince, on leaving the table, had been assassinated by " a Bourgoingnon."—VOSMAER, "*Rembrandt sa vie et ses œuvres*," p. 43. La Haye, 1868.

property as long as he continued unmarried, with remainder to a son born of the marriage. From that moment the romance of his life may be said to have ended and comparatively little is known of Rembrandt. Whether, in the cloud that about that time began to gather about him and which finally enveloped him, this boy was a cause, or, whether, as some have not unreasonably supposed, Titus, by the various legal processes in which he figured, was merely an instrument to save for his father the wreck of a declining estate ; whether the cause of that decline was the reaction which often follows great success, or the general impoverishment consequent on the disastrous foreign wars in which Holland was then engaged ; or whether, as Sandrart suggests, Rembrandt would have been a richer man if he had known how to "*ménager les gens qu'il fréquentait*," it is not within the scope of this article to enquire. That of which we are only too certain is that, somewhere about 1654, he did marry again and that, in order to satisfy the claims put forth by the trustees of Titus, who was a minor, he was obliged to make an inventory of the goods which he had enjoyed in common with Saskia ; that he valued those goods at 40,000 fl., and that they realised less than 5,000 fl. ; and that this, with the sum produced by the sale of his house in 1660 for 6,700 fl., being insufficient to satisfy the claim against him, he became a bankrupt—and also, that, for some unexplained reason, his brother Adrian and his sister Elizabeth, both of whom had received a larger share of the patrimonial

estate than he, fell into extreme poverty about the same time. But what it chiefly concerns us to know is that through all the troubles that followed upon the death of Saskia and his subsequent marriage, his constitutional energy and industry never forsook him and that, from that time till his own death, though we hear and see him no longer, he was no less than at any period of his career adding to his power, and, both by his painting and etching, accumulating immortality. The following simple entry in the *Livre Mortuaire* of the Wester Kerk, of Amsterdam, is the last word we have of him:—

“ Tuesday 8 Oct., 1669, Rembrandt Van Riyn, Painter, on the Roozegraft, opposite the Doolhof. Leaves two children.”

A theory of Rembrandt's latest day, however, has been recently advanced so much more grateful to subscribe to than the received account and which is to some extent confirmed by the relatively considerable sum of 16fl. spent on his funeral, that we transcribe it *tel quel*:—

“ Un jour,” says Mons. Vosmaer, “ j’allai à la recherche au Rozegracht pour
“ voir encore s’il ne restait plus de trace de la dernière demeure de Rembrandt, qui
“ ne paraissait plus être connue. En face de l’emplacement où s’est trouvé le vieux
“ *Doolhof* au côté nord, je remarquai deux façades de vieux style, portant des écussons,
“ avec la date 1652. Or c’est vers 1656 que Rembrandt s’établit sur ce quai. Au
“ rez-de-chaussée d’une de ces maisons, se trouve l’atelier de M. Stracké, statuaire.

“ Dès que j’entrai et regardais autour de moi, une vive ressemblance me frappa.
 “ Rembrandt a fait un croquis d’un vestibule, probablement dans sa maison. La vue
 “ est prise d’une chambre attenante, où au coin gauche se trouve une presse, à droite
 “ quelques marches d’un escalier. A travers la porte on voit le vestibule, deux
 “ fenêtres et une porte ouverte, par lesquelles on aperçoit le feuillage d’un arbre, un
 “ quai et les façades du côté opposé du canal. Voilà bien le même lieu que celui où
 “ je me trouvais ! M. Stracké eut la bienveillance de me montrer toute la maison,
 “ dont l’état actuel permet de saisir celui d’autrefois. Le plancher qui séparait les caves
 “ du premier étage a disparu, mais on voit encore les consoles des poutres. Au
 “ second étage, deux chambres ; celle qui donne sur le quai avait eu une belle cheminée
 “ et les murs sont encore garnis de plaques en faïence colorée, recouvertes aujourd
 “ hui d’un papier moderne. L’autre appartement, qui a bien pu se prêter comme
 “ atelier de peintre, a trois fenêtres sur le nord. Le propriétaire a assuré au locataire
 “ actuel que la maison fut autrefois tellement garnie de marbre que la valeur des
 “ dépouilles en avait dépassé le prix d’achat de la maison. Même une ruelle,
 “ conduisant aux parties attenantes de la maison, en était pavée et aujourd’hui encore
 “ le dallage de la cuisine est en marbre de Carrare ! On voit que la maison, nouvelle-
 “ ment construite alors, n’avait pas l’apparence d’une pauvre retraite.

“ Voilà donc apparemment la demeure où le vieil artiste a passé ses derniers
 “ jours et où sont encore écloses tant de chefs-d’oeuvre.”

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It is necessary before proceeding further, to say a word on the
 part played by Etching in the time of which we are writing, and in
 explanation of that condition of the Etched plate which is technically
 called a “ State.”

How comes it, it may first be asked, that the Old Masters made
 Etching—“ Painter’s Etching ” as it was called to distinguish it from

Engraver's copy—so essential a part of their practice and that with us moderns it is a comparatively lost Art? The answer is obvious. Etching is a direct and personal, as well as a reproductive, Art, and, in the days when locomotion was difficult and communication limited, it was at once a means of extending the reputation of the Artist and enlarging his market, and of putting into the hands of persons at a distance and of modest fortunes work as original as his painting, at a nominal cost. The engraving of the present day, or even of the day of the great English Mezzotinters, (who may be said to have done for Reynolds what Rembrandt did for himself,) supplies the same want in a much less perfect degree, seeing that the engraver's work, however useful in disseminating design, is, as to execution and expression, but speech at second hand, while Etching is utterance *à vive voix*. Etching, therefore, and with reason, entered largely into what may be called the Commerce of Art in Rembrandt's day. Simple people like ourselves profited by that commerce; nor have we in these later times to complain of it. How else in a small Society like this could we produce, at a month's notice and exhibit to others at a glance, the whole artistic side of such a life as Rembrandt's—how in our own persons, possess and enjoy, as we are able to do, not one but a dozen of his undoubted works! We venture to think the modern painter much to blame for his indifference to so original, prolific, and passionate an art—an indifference to which we owe the mischievous idea that has come to be spread abroad that Etching, the most

difficult of the Arts and the one which most requires the experience of the Master, is fitted only for the amusement of the Amateur; and which again, has taught the latter to believe that in proportion as he is ignorant and untrained he can practise it successfully. To Philip Gilbert Hamerton* is due the merit of attempting to repair this mischief and of replacing by philosophical and sound reasoning original Etching on its true æsthetical foundations; and to this Club, no less the credit of proving, by its splendid demonstration of to-day, that it is, *par excellence*, a Painter's Art.

A thing which cannot fail to strike the observer in making the tour of the Gallery of the Club is the constant repetition of the word "State." Two distinct notions, we may explain, attach to that word, the popular notion and the collector's notion. The popular notion is that the finished must be better than the unfinished state of a plate; the collector's that the first, which is usually the unfinished state, is the more desirable of the two—the less critical observer, in short, preferring to be in possession of what he would call the ultimate mind of the artist—the more fastidious collector of the freshness of his first impression. As usual in the settlement of such questions, reason and unreason meet, and both must be made allowance for. Thus, if we consider the spontaneity which distinguishes

* "Etching and Etchers," 2d Edit. 8vo. Macmillan, 1877.

Etching from every other Art—the impulse, the sensitiveness, and the emphasis which constitute its chief claim to interest and which determine the brilliancy of its suggestions—the collector has the best of it; if a more effective tonality and a corrected drawing be preferred, the less sensitive *acquéreur* has the advantage. Our own sympathies, we need scarcely say, are with the collector, who evinces in his preference a correct appreciation of the intention of Etching. But to proceed. Between the true “first” and true “second” state of an etched plate a distinct interval of time must always be supposed to have elapsed, an interval during which the spirit in which the work was undertaken has had time to cool or at all events undergo a change, and, in the subsequent elaboration which is to constitute the new state, to be even altogether lost. The earlier the state also, as a rule, the better the impression, but not necessarily so, and upon this we desire to lay particular stress. And there is yet another point which, as practical etchers and printers, we would submit to the consideration of the purchaser of etchings, and that is that it is not every addition to a plate which properly constitutes a “State.” Practically, what happens when the Etcher takes his plate to the printers, or proceeds to print it himself, is this—the artist may, if we will, be Rembrandt and the plate the portrait of the Burgomaster Six. An impression, or possibly two only, may have been taken, when it is seen that the height of the window-sill coming too near the shoulder of the Burgomaster affects unfavourably the

freedom and movement of the figure, so—the plate being a “dry point” which will yield but few impressions, and perhaps a precious plate on other accounts—it is taken home at once, the objectionable sill in it is reduced, a false line in the *contour* of the face removed, and the artist’s name and the date are added to the right hand corner. This done, he again goes with it to the printer, and while at the press side, rectifies first a misplacement of two of the numerals comprising the date, and, probably after another impression or two, thinks it better to add the name and age of Six to the left hand corner of the work. Now, Rembrandt himself would tell us, as we now also venture to submit to the collector, that these four or five exceptional, unsettled impressions anterior to the main *tirage*, were but “trial proofs,” and the printer will go farther and aver that they were not “good” proofs. But three centuries later comes the Biographer and Cataloguer, and with him the dealer, to tell us something quite different—the first with laudable precision to describe three different states of the plate—the last to persuade us that the two first of these “states” are worth three times more money than the perfected plate. We desire to say that there is room for grave misconception here, and that the slight differences we have described in such a plate do not properly constitute so many states expressive of a descending scale of value, real or conventional, but that as “trial impressions” they are not so good as when the plate, in technical

phrase, has "begun to print"—that is to say, when the ink has fairly begun to enter the deeper lines, and the printer has had time to become what is technically called "acquainted with his plate;" and, more than this, that as these desirable conditions do not usually happen till towards the eighth or tenth impression, it follows as a matter of course that the third state of such a plate is likely to be, as to impression, better than the first. In an etched, *i.e.*, a "bitten" plate, like that of Clement de Jonge (Coll. 147), the case is different. Here, because the plate is more durable, there may be, and probably there have been, a considerable number of impressions taken of each condition of it. Each of these conditions may, therefore, with propriety, be called a "State."

A word, also, about dates. The signature and date upon a plate might with reason be supposed to indicate the time of its execution. It does not necessarily do so. Thus, the signature and date of a plate will often not be found upon it till the second or third state, or even, as in the case of the great "Christ before Pilate," till the 6th state of the plate. Now, in the case of so formidable a work as this, weeks, months, and even years may elapse between the printing of the first and the printing of this sixth state; and, after all, the date found on that plate may refer, not to the time of its composition and first printing, but to the sixth printing of it. As practical Etchers we can attest this to be frequently the case, and we

shall revert to the subject when we come to speak, as we shall have to do, of the "Crucifixion," a companion and probably posterior plate to this, but which, for all that, bears a date anterior to it.

* * * * *

We have now to address ourselves to a part of our task which appeals to the advanced student rather than to the general reader. Having glanced at so much of the life of Rembrandt as connects itself immediately or remotely with that branch of his art with which only we have undertaken to deal, and seen the part borne by original Etching in the business of the painter of his day, we come to the main purposes of this sketch, which are—Firstly, to inform ourselves of the actual means which Rembrandt took to develop the Art in his own particular case and to make it profitable to him in the way of his profession ; and Secondly, and principally, to inquire whether the whole of the extensive work before us is undoubtedly by his hand, or whether any and what portion of it may with greater probability be attributed to the hands of others—whether this treasure, in short, is without alloy, or whether its ring has been in any degree impaired by admixture with a baser metal. For ourselves, reverting to what has been hinted at at the commencement of this paper, we must state at once our belief that all we have here is *not* by the hand of Rembrandt ;

that for many years past, as our acquaintance with his work has become more intimate, this belief has strengthened ; and that, by the rare opportunity for comparative study which has been afforded us by the present Exhibition, it has assumed all the proportions of a conviction. But how are we to impart this belief to others ? If Rembrandt's hand is not in all we here see, whose is the hand that has displaced it, or been a sharer with his in the work ? This is the question which it is at once the main purpose of this exhibition to raise and the chief attempt of this imperfect page to answer. How solve it ? How account for the fact that these Etchings, the authenticity of many of which we say we doubt, are yet, one and all, signed "*Rembrandt*," and that no name, either of pupil or assistant, appears on any one of them ? The position, it must be confessed, is embarrassing. On the other hand, now that we have them arranged in the order of their supposed date of production, how comes it that one etching, say of 1633, is so unlike and inferior to another etching of 1633, that one of them, on the face of it, is the work of the Master, the other of the Man ? The conflict being between sense and evidence, how bring these into agreement ? Obviously, only by sifting the evidence anew.

And the evidence is this. In 1630, or thereabouts, we have seen Rembrandt, as yet with no practice but with a reputation which, doubtless, had preceded him, taking a house on the Breedstraat of

Amsterdam of unreasonable dimensions for a bachelor of twenty-three, unless some ulterior object attached to the venture. What was that object? Houbraken tells us plainly that it was the formation of a School :—" He divided the whole of the upper part of the house," he says, "into cellules or small studios for the reception of pupils, who, by " this kind of segregation, were to preserve their individuality;" while Sandrart more specifically informs us who and what those pupils were, and what was the work they did there. To this testimony of Sandrart, whose knowledge of Rembrandt was confined to this portion of his career, we invite the particular attention of the reader, because in it we find the first germ of the solution for which we are looking. " His house," says Sandrart, " was constantly full of pupils of good "family who paid him 100 florins annually, without counting the "advantage he derived from their painting *and engraving*, which "amounted to 2,000 or 2,500 florins more." Who, we now ask, were those pupils—can they be shown to have been also etchers? Where are those engravings by which Rembrandt profited so largely, but which the Catalogues make no allowance for?

The first pupil that joined Rembrandt in the Breedstraat was Jan Van Vliet—that went with him there, rather, since he was already with him at Leyden—an etcher. Then Ferdinand Bol—an etcher. Then Jan Lievens—an etcher. Then Goevart Flink, then Jacob Backer, Gerard Dow, and De Wedt, (but which of the

brothers we know not, except that it was the same that painted the "Raising of Lazarus" now at St. Petersburg). Then De Poorter, an etcher; Savry, an etcher; and Victor. Then Philip Koninck, an etcher; then Gerbrandt Van den Eckhout, an etcher; and, probably about the same time, P. C. Rodermond and J. Verbeeck, both etchers. There were many more—thirty in fact in his house at a time, and many of them etchers too—but as they did not join Rembrandt till after the time at which, as we shall presently show, he had ceased to avail himself of pupil work in his engraved publications (that is to say till after 1639), we abstain from naming them. Well, what do we know of the etched works of these men? Does it in any way resemble in style and manner what we now see on the walls of our gallery? We answer, with considerable confidence, that it does; that we have there, in one and the same year, the work of Rembrandt, the work of Lievens, and the work of Bol, and the work of all three of them together. Is that really so? Is it susceptible of proof? If it is, then must the arrangement of every Cabinet in Europe be altered—every *Catalogue Raisonné* extant, become obsolete! We are aware of this, and are sensible of the gravity of the position we are creating. We know what our distinguished and courteous friend, Monsieur Charles Blanc, who has committed himself to the old heresy, will say. Still we shrink not. Why should we? We are but proposing to exchange our habit of thinking in one direction—or possibly of taking things for granted without thinking at all—

for the use of our eyes, and asking the same sacrifice of others. We do but suggest that they shall examine closely, critically, and anew, as we have done, the various public collections of the signed Etchings of Rembrandt's Scholars, and then—while the eye is full of what they have seen—that they shall carry their corrected knowledge with them into our Club gallery and compare it with what they find there. The following references—we apologise for the necessity of making them—will facilitate the enquiry :—

Jan Van Vliet.—The characteristic of Van Vliet, the youngest of Rembrandt's pupils, is blackness, violent opposition of light and shade destructive of all tonality and all repose ; coarse, incorrect drawing ; vulgarity and exaggeration of expression ; absence of quality. How could such a man be tolerated, much less employed, by such a master ! How permitted, as we see he was (Wilson, 28-29), to make distorted second states of some of Rembrandt's plates, and even to attach to vile copies of others of them his master's name (W. 8, 15, Signed "*R. H. 1631*," 136), and many more, of which, in particular, may be instanced (Brit. Mus.) his copy of "Rembrandt in a turned-up hat and embroidered mantle," with the signature and date of "*R. H., 1631*," in close, and evidently intentional, *fac simile*, but with a mistake in the last numeral of the date of 4 for 1. The work, however, of Van Vliet does not appear in any but the earliest Etchings of Rembrandt, and in the crowd of

"small Heads" which have been recklessly attributed to him by the Cataloguers. After that it was confined to the reproduction of his master's works, and, in its *ensemble*, constitutes the "*cupboard full of prints by Van Vliet, after pictures by Rembrandt*," which figure in the catalogue of the bankruptcy. Van Vliet's work was, doubtless, too bad to be admitted into any of the reproductions we have here.

Ferdinand Bol.—*En revanche*, there was nothing vulgar about Ferdinand Bol, but rather a quiet dignity which brought his work into closer harmony with that of Rembrandt than could be said of the work of any other of his scholars. He was, besides, a close imitator not only of the manner, but of the actual *modus operandi* of Rembrandt—a copier not only of the subject but of the very lines which composed it, so that at times, except for a certain feebleness and absence of purpose, inherent in the copied line—it is extremely difficult to say of two things at once so similar and so dissimilar—this is by Rembrandt and this by Bol. His weeds and broken foregrounds (Daulby 2), his foliage and middle distances (Brit. Mus. 20 and D. 2), and his treatment of masonry (B. M. 20.) are studied *fac similes* of the same accessories when employed by Rembrandt (Coll. 19), and the action and drawing of his hands are invariably good. See also (Brit. Mus. 12, 13) (Daulby 3, 8, 9). His hand is largely seen in the present Collection.

Jan Lievens.—Lievens, since he signed his own works and was of the same age as Rembrandt, must be considered as a *Sectateur* and assistant rather than as a pupil.* His style is of three distinct kinds—his own, thin and without force (Brit. Mus. D 1)—that of Rembrandt (Brit. Mus. 45, and Coll. 37)—and a late semi-Italian, or “noble” style, as it was called, which he acquired at Antwerp (Brit. Mus. 40, 42). His diagnostic mark is an attempt to express dramatic force by a protrusion of the eye-ball and an exaggerated isolation of the pupil (Coll. 36a, Brit. Mus. 7), and by a treatment of atmospheric back grounds by curls and vagaries of the needle, intended to be like Rembrandt’s, but really like nothing either in art or in nature (Brit. Mus. 14) (Coll. 37 and 36b). He was extensively employed by Rembrandt in the production of his larger Etchings, and we shall have much to say of him when we come to speak of those Etchings (Coll. 16, 41), of which, we hold, there are several in the Gallery. His powers became greatly developed in after life, and, after he left Rembrandt, he did some fine things on his own account, both portraits (D 55) and woodcuts (W 318).

Philip Koninck.—But the artist nature—the robust organisation—most akin to Rembrandt’s was Philip Koninck’s. His paintings

* By the *Acte Constitutif* of the Guild of Painters at the Hague it was forbidden to a pupil during his apprenticeship, under penalty of a fine, to sign his own works.

and etchings, both portrait and landscape, so closely approach those of his great prototype that we may well expect to find evidence of his collaboration with Rembrandt in his engraved publications. We do not find it, however, for the reason, probably, that he did not join Rembrandt till between 1635 and 1640, when, with one or two exceptions (Coll. 61, 62), he had ceased to avail himself of pupil-work in his etchings. His name, therefore, is introduced here rather to discharge than convict him of any such supposed association.

Paulus Ægidius Rottermondt (or Rodermondt), like Van Vliet, was engaged in making etchings with the signature of Rembrandt in *facsimile* (Brit. Mus.), but whether as a disciple or a mere appropriator we have been unable to determine. His etching of "Esau Selling his Birthright" reminds us of the "Good Samaritan" (Coll. 19), and there are some cocks and hens in it in the middle distance ludicrously like the conventional birds which figure in that much overestimated print.

Philip Verbeecq.—The etchings of Verbeecq are also singularly like the early work of Rembrandt, and of the "Good Samaritan" in particular, but are said to have been done, which we much doubt, before his time.

Salomon Savry confined himself to the Etching of "Beggars"

(W. 174, 175), which are freely signed with Rembrandt's name, with the one exception of "The Ratcatcher" (Coll. 14), the copy of which he avows.

In all these cases the difficulty of ascription is enhanced by three things. Firstly, by the *acte constitutif* of the Guild of Painters at the Hague already mentioned, which forbade pupils during their apprenticeship to sign their own works. Secondly, by the fact that the Etchings these pupils were employed upon were, after all, from Rembrandt's design, and therefore imbued with his manner. Thirdly, by the circumstance that these etchings are rendered all the more *trompeuse* by having received his corrections and by being published with his *imprimatur*.

But stranger still than that Rembrandt should have employed his pupils to carry out his designs is the fact that he himself, and that in a fashion quite undisguised, availed himself on numerous occasions of theirs; thus—Jan Van de Velde is the reputed author of "The Good Samaritan," "The Pancake Woman," and "The Charlatan" (Vosmaer, 39); Beham of the *Gueux*, with the inscriptions "*t'is I'innich Kout*" and "*dats niet*," which Rembrandt copied and Savry etched, (W. 174, 175); Lievens, of the three "Oriental Heads," of which more anon; Jan de Wedt of much of the motive of the great "Raising of Lazarus"; Bol of the plate attributed to, but only

adopted by, Rembrandt in the "Pampiere Werld"; Eckhout of the "Sacrifice of Abraham," which Rembrandt so improved upon in his Etching as to make it his own; Martin Van Heemskerk of two of the subjects from the Life of Tobit; Leonardo da Vinci of the famous Rembrandt drawing, with slight variations, of "The Last Supper," in the Collection of M. De Vos; Heemskerk again of the "Return of the Prodigal" (Coll. 40). Hercules Seghers of the Flight into Egypt (Coll. 168). Gerard Dow of the Woman of Samaria at the Ruins? (W. 74). Herkman's of the subject known as "Adverse Fortune," (W. 115), and others whose names we cannot call to mind of the "Travelling Musicians," the small "Disciples at Emmaus," and the "Onion Woman." To these, also, may be added the great "St. Jerome at the foot of a Tree," (122), which is after a drawing by Titian, and several other Etchings, in which Titian's or Campagnola's drawings or prints furnished motives for the backgrounds (171, 180, 203).

But strangest fact of all, several of these pupils came to be, in the estimation of Rembrandt's contemporaries, of greater account than he. If a public work or historical fact, such as the visit of Henrietta Maria to Amsterdam, had to be illustrated, it was Lievens or Bol, not Rembrandt, who was called upon by the authorities to immortalize it. If a large price had to be paid for a picture, it was Flink who was the Millais of the day. If verses in honour of Painting

had to be composed, it was to Koninck, not Rembrandt, that the bays were awarded.

“ Roi Philippe.” “ Roi (*i.e.* König) par le pinceau et les couleurs.”

It was to no purpose that Rembrandt, then in the Rozengracht, was painting and etching with a splendour hitherto unequalled. A reaction had set in. His *prestige* had departed. It was no longer necessary, as Houbraken once told us, to paint like Rembrandt to command success; what was now necessary was not to paint like him. Six florins was enough for a portrait of his then going begging for a purchaser, while Flink was living in a palace, and Vondel was exalting him and Koninck at Rembrandt's expence,

“ C'est Flink dont la Clarte nous sert d'avis.”

* * * * *

“ Painting also has its Sons of Darkness,

“ Like owls loving the night ;

“ While Koninck follows truth,

“ And, dealing not in false shadows

“ Or in phantoms clothed in black,

“ Paints life and nature as it is—*clear*.”

All of which, doubtless, the “Son of Darkness,” and the “Owl loving the night,” received with profound equanimity.

* * * * *

We may now enter the Gallery, and, without losing sight of the special object with which the Collection has been brought together proceed to the examination of its contents. The larger figures above the frames refer to the year in which it is assumed the etchings were produced; the numbers on the frames to the order in which, as nearly as may be, they were executed. The presumed date of production was arrived at in the following manner. The dated etchings of a given year were first hung; then those which are not dated, but which present a similarity of manner with the dated etchings of that year; or which are known to have some necessary association with the events of Rembrandt's life at that time; or which immediately follow on pictures of the same subject painted in that or the previous year; or, if portraits, when they correspond with the known age of the individual at the time. Thus the little etching of the dying Saskia (90), which is an undated work of the style of the middle period, finds its place in 1642, partly because it is like the work of 1642, partly because, on the face of it, it is a portrait of Saskia, and partly because it is known that Saskia died in that year. By the aid of these and other data the task of assignment has proved by no means so difficult as had been prophesied, and for all the purposes of a comprehensive study of the Master it may, we think, be taken as sufficiently correct.

This much premised—a single tour of the Gallery, in the direc-

tion, of the arrow of indication, will show us much that this article is meant to demonstrate. Manifest differences of style and treatment marking the dawn, growth, and maturity of Rembrandt's genius, will probably strike us first ; then a certain inequality in the work of the first ten years, as if different hands had been employed upon it—coarse publications like the “*Ecce Homo*,” coming in incongruous apposition with refined plates like the “*Death of the Virgin*,” melodramatic efforts like the “*Raising of Lazarus*,” with timid representations like the “*Good Samaritan*”—and so forth. These once passed, a greater homogeneity of design and handling will become apparent, and then Landscape, will be seen not only to have a place, but to become so predominant as nearly to fill the wall space devoted to the next ten years. Then, at last, these in their turn will give way to portraits, compositions, and biblical subjects of such transcendent power and beauty that we shall need no more to convince us that the apogee of this form of art has been reached.

Our circuit will also have suggested this to us, that in our more deliberate examination of the prints before us, as well as for the convenience of such passing reference as we shall here have to make to them, we shall do well to consider them as belonging, not only to certain years, but, to one or other of three periods, or decennials ; an Early, or first period—from 1628 to 1639 ; a Middle, or second period—from 1640 to 1650 ; and a Late, or third period—from 1651 to 1661.

EARLY PERIOD. 1628 TO 1639.

We have said that a chief object in the present arrangement has been to obtain by it the advantage, never yet enjoyed on such a scale, of comparing one etching with another so as to arrive at a knowledge of what is and what is not by Rembrandt. As it happens, an example of this kind of advantage meets us at the very threshold. Thus, if we compare the subtle portrait of Rembrandt's mother (3) and the spirited little etching of Rembrandt himself (9) with an aged head which is a little below it (10) we shall see at once that, of the three things, two only are by the same hand, and, from what we now know of the work of Rembrandt's scholars, that the third is by Bol. Similar or analogous mistakes, it may here be mentioned, have been constantly met with and corrected during the hanging of the Collection, till at length, by a process of expurgation, which, however, has still left us questionable prints enough for illustration, the Gallery has been in great measure cleared of them.

Portraits of Rembrandt, and his mother and wife, abound in this period, those of himself being commonly in some fancy costume which in the gravity of mature age we notice he does not condescend to. The most important of these is "Rembrandt in a turned-up hat and embroidered mantle" (7), on the first state of which we have

Rembrandt's drawing ; with signature, date, and age, in his own handwriting. We shall do well to spend a little time over this interesting and valuable print, partly because of the evidence it gives us of Rembrandt's age, and partly because it is necessary we should know that the chalk additions to it were not made at the time of its execution, 1631, but at some time posterior to that date. The handling, the writing, and the discrepancy between the signature in full and the "*R. H.*," which was his proper signature at that time and which appears on every subsequent state of the plate except the 7th state, leave us in no doubt as to this. Then "Rembrandt with three moustaches,"* (21), a small head of extreme beauty and vivacity should be noticed ; then three others which occur towards the end of the series—"Rembrandt in a cap and feather" (48), "Rembrandt with a drawn sabre" (W. 18), and "Rembrandt leaning on a sill" (52), the latter having on both the first and second states, as in Mr. Holford's print, the artist's drawing in pencil. We do not class *the all but unique* "Rembrandt with an aigrette" (25), among his portraits, because the face, compared with (21), is clearly not his, and because it has a distinct mole near the nose which Rembrandt had not. Among the portraits of his mother—which, by the way, are by no means of good quality or sufficiently

* We repeat these absurd titles to avoid confusion, but it is high time that a new and more simple nomenclature were adopted.

ample as to selection—is, besides the charming head of 1628, one which deserves notice from the fact that it is in widow's weeds for the death of Harmens (his father), and that Rembrandt has availed himself of that event to attach his name to it at full length ; up to that time his signature having been, as has been mentioned* “ *R. H.*” (“ Rembrandt Harmenszoon ”—Harmen's son). The fine head of his wife, Saskia (26, 27), then a bride, next claims attention ; the 1st rare state, in particular, because of its extraordinary brilliancy of execution and of the consummate way in which it is lighted, and also because it is an instance of how much may be lost, even in such hands as Rembrandt's, in the elaboration of an etching, or rather in the act of taking it up to work upon it a second time. To judge by the shadow projected by the head, the etching in its 1st state would seem to have been made opposite an ordinary window—and, from the position of the same shadow in subsequent states, to have been completed in the studio—with how much loss to its luminous quality it is needless to say.

We now come to a series of prints which belong entirely to this period (some of which are here, but the majority of which have been excluded), the authenticity of which we distinctly impugn ; that is, we say of them that they are only in part—and that in small part—

* Rev. C. H. Middleton. Academy, No. 251, p. 169, and Vosmaer, pp. 134-136.

by Rembrandt, and, although after Rembrandt's design, and done in his house, and under his surveillance and correction, that they are executed by his scholars and assistants. These are—besides a number of heads by Van Vliet, signed "*R. H.*," which are not here but which are chronicled as Rembrandt's work in all the catalogues—a little wood-cut of a "Philosopher with an Hour Glass," by Lievens; "A Bust of an Old Man," by Bol; "The Flight into Egypt," *Rembrandt inventor et fecit, 1633*, probably also by Bol, after a design by Lastman; "The Good Samaritan," *Rembrandt inventor et fecit, 1633*, by Bol or Rottermond; "The Raising of Lazarus," *R. H. V. Riyn ft.*; "The Great Descent from the Cross," *Rembrandt fecit cum pnyol. 1633*, by Lievens; "Adverse Fortune," *Rembrandt, f. 1633*, probably by Bol; the "Three Oriental Heads" *Rembrandt rhenetius (?)*, *1635*, by Lievens? "Rembrandt with a Bird of Prey;" by Van Vliet; the "Ecce Homo," *Rembrandt, f. 1636*, "*cum privile*," by Lievens; "Rembrandt with Frizzled Hair," by Van Vliet? "St. Jerome in Meditation," *Rembrandt, 1634*, by Bol? "The Goldweigher," *Rembrandt, f., 1639*, of which the head and shoulders only are by Rembrandt; and "Rembrandt Drawing from a Model," of which the *ébauche* alone is by his hand, and the rest, as in the case of the Goldweigher, by Bol.

"THE RAISING OF LAZARUS" (18).—There is no date on this print, and the signature is not Rembrandt's, nor is the *ordonnance* of the plate; nor its melodramatic action; nor is it at all like any of Rembrandt's

work previous to 1633, when he was using the signature "*R.H.*," or indeed after it. It looks as if done from a picture, and it is said, though we cannot vouch for this, that there is a picture like it at St. Petersburg, by De Wedt. Whether this is so or not there is little of Rembrandt, either in feeling, composition, or execution, in the plate before us, and what there is has the air of being foreign to it—of having been imported into it. The etching of the robe on the principal figure is very able, but not Rembrandt's? There is work in different parts of the sky like the work of Lievens, and more still in every part of the plate (except the figure of Christ), like that of Bol. The faces in the crowd are Bol's, as well as the rock and earth lines, and the shadowing under the signature. On the other hand there is more force in the work than is usual with Bol, and more, apparently, of the hardihood of Lievens. Altogether, therefore, while we profess a general distrust of the plate, we hesitate to pronounce upon it, nor do we know when it was done. Meanwhile, the Student may compare it for *difference from Rembrandt's work* with the head of Rembrandt (9) done before it, and with the small head of Rembrandt (21) done after it; and for *similarity with Bol's work*, with the School of Rembrandt in the British Museum, and with the heads in the "Good Samaritan" (19).

"THE GOOD SAMARITAN" (19).—Of this work we may speak with less hesitation. We hold that the plate is by Bol—unless, indeed, which we once thought possible, Rembrandt found for the occasion another

Bol in Rottermond. The barrel in the right corner without substance, rotundity, or containing power ; the straw above it like hair ; the landscape, buildings, and foliage in the middle distance, Rembrandtesque, but not Rembrandt ; the toy poultry ; the ill-expressed masonry about the window ; the boy holding the horse ; the old man on the steps ; the weeds in the foreground ; all have their counterpart in Bol's work in the British Museum. Meantime, Vosmaer, speaking of an anterior etching of the same subject, signed "*I van de Velde fecit*" (to whom in fact he attributes its invention) says "La scène me paraît le prototype de celle de Rembrandt, avec son vieille édifice, son perron où apparaît un valet portant une torche, son escalier, au bas duquel la Samaritaine paye l'hôte qui tient une chandelle, et avec son cheval et le serviteur qui en enlève le blessé. Le fond en diffère."* (See Plate 1.) Compare the heads in this composition, for *difference*, with "Rembrandt's mother" (3), or "Rembrandt with three moustaches" (21), or the portrait of "Saskia" (27).

"THE DESCENT FROM THE CROSS" (16).—Of the various copies made for Rembrandt in the year 1633 (the year prolific of copies) this plate is the one at once the most able, and yet the most demonstrably a copy, since the evidence against it is not only such as it bears on its

* Vosmaer. "Rembrandt sa vie et ses œuvres," p. 39.

face, but such as is obtainable from without. There are, in fact, two plates of the subject similar in size, but widely different in execution and comparative merit. Of these two plates, the first one failed in the biting, and was abandoned; the one exhibited being a second plate done to replace the first. A close study of the two is needful to the appreciation of the views put forth in this article. The first plate (Brit. Mus. W. 83) is finely and delicately etched, and has all the appearance of being by the hand of Rembrandt. The work in it is masterly, and looks original; that is to say, every line and mark in it has its purpose, and there is a look about the whole as if it had been done *con amore*. An attempt, for the purpose of illustration, has been made to photograph a portion of this first plate, but the ruin made by the acid has been too complete to make the reproduction other than a confused blot. (Plate 2.) Carefully looked at, however, and compared with a photograph of a similar portion of the second plate (Plate 3), its superiority of handling will be at once perceived. In the foreground, for instance, is an embroidered cloth: look at it attentively, and then carry the eye quickly to the same cloth in the second plate; look at the ladder and the strands that compose it, and especially at its lowest rung in the first plate, and then at the mechanical rendering of it in the second; at the work, and especially at the outline and drawing of the advanced leg of the kneeling man, in the one, and at the same thing in the other. If a difference of quality fatal to the idea of the

two plates being by the same hand is not immediately perceived nothing that we can say will make the difference apparent. If it be perceived, it is worth while to carry the comparison further. Look again, therefore, at the embroidered cloth in the first plate, and two pins will be perceived in it by which the folds have been arranged as an artist would arrange them. Examine these folds, and the fine action of the point by which they have been expressed; and then, as before, examine the same would-be folds in the second plate; at the roundness expressive of substance of the one cloth, and the unsubstantial flatness of the other which the heaviest work has proved unable to redeem; at the woodwork, which is like wood on the ladder of the first, and at the gross idea of a ladder which the copyist has had in the second. From such an examination carried over the whole of the two plates, it is, we hold, impossible to avoid the conclusion that the first was done by a master, the last by a scholar; and that the scholar in this case was Lievens. Compare with the same heads of Rembrandt, for *difference*, and with the works of Lievens referred to at page 24 for *similarity with his work*.

ST. JEROME IN MEDITATION (24).—This is a small plate with much of the character of the heads in the “Good Samaritan” and evidently by Bol. The lion is the heraldic leopard, and has its counterpart in an etching by Bol of St. Jerome in a cavern (D 3). A drawing of a lion by Rembrandt has been placed next to it by way of contrast

"THE THREE ORIENTAL HEADS" (36).—We need not waste much time over these. The original of one of them with the characteristic staring eyes, by Lievens, is here (36a), and we credit it with being the original head, and think it better than the supposed copy of it, "with alterations," by Rembrandt. As to the signature we cannot pretend to decipher it, or to say whether Vosmaer's reading of it as a Dutch word written inversely signifying "retouched," is the correct one. That Lievens and, no one else, is responsible for the authorship of all these plates we cannot, however, doubt.

"THE ECCE HOMO" (41).—Here again we are assisted by evidence from without. First, we have the original picture obligingly placed at the disposal of the Club by Lady Eastlake; next, two finished proofs of the etching itself; next, an unfinished proof of the etching in course of reproduction by the copyist; and, lastly, several etchings large and small, done at the same time by Rembrandt, to compare with these—namely, "The Death of the Virgin," "The Presentation in the Vaulted Temple" and "Youth Surprised by Death." We have only to bring the whole of this evidence into juxtaposition—picture, proof, copy, and Rembrandt's undoubted work—to be assured that this popular, but coarse print, for which such large sums have been paid, and which the cataloguers one and all go out of their way to extol, is no more than an able copy largely touched upon by Rembrandt, and published by him solely for

commercial purposes. To make this clear, we have had a reduced *fac simile* made of a portion of the unfinished proof (Plate 4). It is worth observing ; the handling of it ; the weak heads in the left corner ; and the glaring fact that the copyist—proceeding from the sides of the plate towards its centre, in true mechanical fashion, finishing as he goes—has actually made the shadows projected by the legs of Pilate's chair, before making the legs themselves! The late respected keeper of the prints of the British Museum used to say of this unfinished proof, that "it was odd so "great a man as Rembrandt should have worked in this strange way "from the side toward the centre of his plate," but two things certainly never struck Mr. Carpenter ; namely, that an original artist could not, and would not, have worked in this way, and that a copyist *would*—(see M. Fleming's copy in course of execution of the Hundred Guilder plate)—and that other examples are to be found in Rembrandt's works of spaces thus left by the copyist for him to fill up, as in the Goldweigher. But as if to make all this still plainer, there happens to be in the British Museum a second impression of this rare unfinished state, covered with Rembrandt's corrections of the scholar's work—great dabs of bistre here, to let him know where it was to be stronger ; sweeping erasures there, to show where it was to be altogether removed—and, generally, such an emphatic treatment of the proof as we see in unfinished prints of the *Liber Studiorum* of Turner. Compare for *difference with Rembrandt's work at this time*,

the "Death of the Virgin," (50). "The Presentation in the Vaulted Temple" (57); and "Youth surprised by Death" (65); and for *similarity with the work of Lievens*—whom we designate without hesitation as the author of the plate—the prints by him in the British Museum, to which we have referred at page 24.

"THE GOLD WEIGHER" (60).—Here, as we have said, is another instance of the copyist—in this case Bol—working from the sides towards the centre evidently in the preparation of an etching which Rembrandt was to finish by putting in the principal head. Of this plate we should say that it is from a picture, and that, like another plate next to it, "Rembrandt drawing from a model," it was *ébauché* by Rembrandt, and given to Bol to fill in, but with instructions to leave a vacant place for the head and shoulders. The head once put in, the most unpractised eye will see the difference between the masterly work of Rembrandt which composes it and the furred robe, and the rest of the plate—between it and the head of the kneeling boy for instance; while for *difference* between the money chest, barrels, and table cloth, observe the accessories in the Death of the Virgin, and, for general dissimilarity of work, with "Youth surprised by Death."—both contemporary prints.

"REMBRANDT DRAWING FROM THE MODEL" (62).—The free use of the dry-point line in the laying in of this plate gives it the look of a

later production, but we are persuaded, from the work in the background, that it is a plate of about this time, which, for some unknown reason, was abandoned while in the act of being filled in by Bol. On the first state, when out of the frame, will be seen, in fact, Rembrandt's instructions to his pupil to lower the tone of the two light patches which appear as "spots" in the background.

We have now come to the end of what we have called these commercial plates, respecting which, we may mention as a proof of our consistency, that we would never admit them into our own collection. We can at no time indeed remember—even in our youngest and least experienced day—to have felt the least desire to possess any of them.

A word, in especial, as to the year 1633. In this year there were done in Rembrandt's studio more etchings alone than would have occupied a professed engraver a year. If Rembrandt did them how, we would ask, did he manage to do thirty-three known pictures and a number of signed drawings besides? The two large plates of the Descent from the Cross would alone have occupied six months of the time.

MIDDLE PERIOD. 1640 TO 1650.

We enter upon the Middle Period with, as it were, a new sensation. Much had happened to Rembrandt by this time. He had made a great name, he had married, and his wife was dying; and we know that after her death things did not go well with him. We also remember that about this time less began to be heard of him. Is there anything about the Work of this period to throw light on this obscure part of his career? We have said, as an apology for our new method of approaching the subject of Rembrandt, that the accidents and events of a man's life are the natural incentives and regulators of his work. Inversely then, ought not the Work to tell us something about the Man? Where was Rembrandt at this time? What became of him after the death of Saskia in 1642, and the disorder of his affairs? Was he still in Amsterdam? If so, how is it we cease to hear of him, and that he is no longer painting and etching its citizens? Does the sudden appearance of Landscape in his work, and its singular preponderance in the etchings of this period—to which, indeed, it is almost wholly confined—tell us nothing on this score? What part of Holland furnished him with the motives of all these landscapes—“The Three Trees,” the “Omval,” the “Goldweigher's Field,” the

“Hog,” the “Bull,” the “Orchard,” the “Cow Drinking,” the “Milk Pails,” the “Mouth of a Brook,” the “Village near a High Road Arched.” Where are they? They savour little of Amsterdam, and negative the idea that he was still in that city, but they do not tell us what we want to know, which is where he was. Does our boasted chronological arrangement—do our dates—tell us nothing? Saskia died in 1642, and the two or three landscapes which precede that date are at, or in the immediate neighbourhood of, Amsterdam. But after that? Well, we have the answer before us. Look at the group of etchings, brought as it were by accident close together, under the year 1645. The “Portrait of Jan Six” (109), “Six’s Bridge” (102), “Medea” (111), the frontispiece to Six’s tragedy; the “Spanish Gipsy” (114), an illustration of another tragedy in which, doubtless, Six was also interested; the portrait of the Portuguese Physician, “Ephraim Bueno” (112), the original picture of which Six had in the house; “Rembrandt Drawing at a Window” (118). Surely that window can be no other than Six’s window, and that Rembrandt had found refuge and solace at this time with his sympathetic and powerful friend at Elsbroeck; and that these things, and all these landscapes—and possibly the “Hundred Guilder Print” itself, which we observe close at hand—were thought out and finished in his companionship, and under his sheltering roof. If so, what an episode in the intellectual life of Six—what a compensation for the then houseless, and all but friendless, Rembrandt!

Passing the more important of the prints of this epoch in rapid review, we have the famous "Mill" (67)—not "Rembrandt's mill" though, as the Catalogues have it, but a mill etched from a large picture which we ourselves remember to have seen many years ago at the British Institution—a most beautiful and rare proof; the bright little etching of "Amsterdam" (68), and the "Saskia Dying" (90), of which rare print there are two proofs, one touchingly worked upon by the hand of Rembrandt himself; then the "Three Trees" (96), grave and sombre as at such a time it would be; then the beautiful "Omval" (103), the most perfect of landscapes, done just three years after the death of Saskia; then the "Elsbroeck Group" we have mentioned, among which is the wonderful portrait of "Sylvius" (108)—the remonstrant minister who suffered, and looks as if he had suffered, for his opinions—the cousin of Saskia, the ally of Rembrandt, and who, in fact, married them; not done from the life, for Sylvius had died in 1639, but from a picture painted from recollection of him in the previous year, 1644; and what place so suggestive of such congenial recollections as the quiet of Elsbroeck? Then the "Faustus" (117), the two "St. Jeromes," the larger one of which is after a drawing by Titian* (122); the "Landscape

* This drawing differing in nothing from the etching, except in the absence of the lion, and the presence of a recumbent figure of Venus, in place of the Saint, was recently sold in London at Dr. Wellesley's sale.

with a Ruined Tower" in its rare 1st state (139), the "Goldweighers' Field" (141), so called, but which we would rather believe to be the Chateau of Six; and, finally, the famous "Hundred Guilder" print (125, 126, 127, 128) in its two states. These speak so eloquently for themselves, and are represented by such exceptionally fine proofs, that we need do no more than recommend a careful study of them. Of the "Hundred Guilder" prints, however—of which there are no less than four magnificent impressions, two of them in the first state—a few special words are very necessary. No difference, it will be observed, as to *technique*, exists between these two states except a few oblique lines laid across the neck of the ass in the right hand corner of the plate—a few lines, however, which represent a difference of many hundreds of pounds in their market value. Now, of these two states, what we want to say, as practical etchers and printers, is this: that for the reasons given at page 17, the two impressions in the later states are more satisfactory than those in the earlier. We know how many impressions were taken of this rare first state, for Rembrandt has told us on the back of one of them—seven. Well, of those seven, (all of which we happen to have seen,) we say advisedly that they have not, as yet, what we have previously called "begun to print"—that the ink has not yet fully entered into all their lines, and, consequently that the lighter and more luminous portions of them to the left of the plate are less full as to impression than in the two later proofs, which hang above them. The point being

an important one as bearing upon the conventional, as opposed to the real value, of states, we direct attention to it.

LATE PERIOD—1651 TO 1666.

The latest period opens with portraits of Rembrandt's friend and publisher Clement de Yonge, John Asselyn, and Coppenol, from which and from the fact that it presents us with only one dated landscape, "The Vista" (167), we may conclude that, by this time, a return had been made to Amsterdam. Other Amsterdam portraits also, principally of friends like Lutma and Jan Antonides Van der Linden, and of persons connected with the proceedings in bankruptcy then going on, like Abraham Francken, and the elder and younger Haaring, mark this period; besides the rare portraits of Rembrandt himself at an advanced age contributed by Monsieur Dutuit, and of Dr. Arnoldus Tholinx, usually confused with the advocate, and supposed alchemist, Van Tol. It is in this period, also, that we have the St. Francis, and that those sublime conceptions occur which fitly close the work of Rembrandt, Christ Before Pilate, and the Crucifixion.

The series of four impressions of "Clement de Yonge" (147) should be first noticed, because of their broad treatment, and as

examples of those progressive conditions of an etched plate, which may properly be designated "states." Nor should "Tobit blind" be passed by (144) on account of its pathos and the complete mastery over the material which it displays, or the touched and other rare proofs of "Jan Asseliyn with the Easel" (151, 152, 153), with the date appended, 1651; or the fine "St. Francis, (203) Italian in character, and with back-ground evidently inspired by Titian or Campagnola. But the portraits of the period—the conspicuous examples of the power of etching—are the "Lutma" (194) the "Tholinx" (197) first and second states, and the "Elder" (199-202) and "Younger" (196) Haaring. These alone would furnish material for a treatise on the subject. Since, however, our business is not with matters which speak for themselves, but with points which have been misunderstood, or which require elucidation, we pass on at once to the consideration of the two great plates to which we have referred and which appear to us to involve such a point—namely, the "Christ before Pilate" (184, 185), and the "Crucifixion" (191-193).

In the present collection these obviously companion prints—companion in feeling, treatment, size, and subject—are brought into close juxtaposition, the "Presentation" first and the "Crucifixion" next to it, so that these twin plates appear together as essentially one work, which, in its conception, composition, execution, and printing in all its various states had taken from first to last, not a

week, but a couple of years or more to accomplish. It is clear that the dates on the two plates referred to, in neither case, prove the year of their production, but only the year in which certain late states of them were printed, which of course leaves the question open as to which of the two plates had been done first. The rudely expressed actors in the "Crucifixion," which have suggested an earlier performance, have been only thus "laid in," because they had to be ultimately rendered in an advanced chiaroscuro to suit the divine passage which they were destined to illustrate. * * *

"Now from the sixth hour there was *darkness* over all the land till the ninth hour. And, behold, the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent;" * * * The plate, in short, from the very first, was intended to be one of those dark plates of which we have an example in the "Christ Entombed" (179). It was, therefore, useless to do more than indicate figures which were to be ultimately half obscured. And this being so, we would ask, how is it that this rude preparation for a chiaroscuro plate—for it really amounts to nothing more—and which has impressed the observer so meanly as to cause him to take it for a younger work, yet so recommends itself to the collector that he will pay three times more for it than for the true and final expression of the perfected plate, which does not occur till towards its third state.

* * * * *

And now, imperfect as we feel it to be, this article would be still less complete without a word upon the insufficiency of the catalogues and of those who undertake to make them. To make a *Catalogue Raisonné* of the work of Rembrandt, it is not enough to be able to detect and record small points of difference, and yet be without a comprehensive knowledge of the man, and of his art, or of Art in general, or of the art of Etching in particular. Experience; practice; an actual acquaintance with what is possible and what is impossible to be done upon a plate of copper, and with the details of the printing process too; the ready discernment which belongs to the artist nature; the skill of the synthesist no less than of the analyst, and many a rare gift besides, must be in possession of him who would undertake so delicate and responsible a task. Borrowed ideas hastily picked up and strung together, the division and sub-division of things which in their very nature are indivisible, can, without such special aptitudes, but lead to the multiplication of states and differences profitable only to the dealer—and to a confusion of the subject even greater than that which exists at present.

FRANCIS SEYMOUR HADEN.

May 1, 1877.

POSTSCRIPTUM.

It would be neither fair nor courteous, considering the tone of disparagement of catalogues and cataloguers in which the above article has confessedly been written, not to give to Monsieur Charles Blanc (who is too distinguished to be included in its reflections) an opportunity of stating his reasons for not adopting the method of classification which we have proposed, and of which our present exhibition is the first practical example.

“ Pour ranger les estampes d'un maître,” says Monsieur Charles Blanc,*
 “ il n'y a, ce nous semble, que deux méthodes: l'une consisterait à les classer selon leur
 “ date, de manière que l'on pût suivre les phases diverses du talent de l'artiste, ses
 “ commencements, ses progrès, son apogée, sa décadence, et une telle classification ne
 “ serait pas à coup sûr sans intérêt; l'autre méthode serait toute de raison; elle con-
 “ sisterait à rassembler les sujets homogènes et à les ranger philosophiquement par
 “ ordre d'importance, et pour ceux que tiennent à l'histoire, par ordre chronologique.
 “ C'est le parti que nous avons adopté, pour deux motifs: d'abord un grand nombre
 “ de pièces de Rembrandt ne portant pas de date, il serait impossible d'en supposer
 “ une à celles qui n'en ont point; en second lieu, cet ordre serait, dans l'œuvre de ce
 “ maître, beaucoup moins curieux que dans celui de tout autre, parce que son génie ne
 “ présente aucune inégalité, aucune intermittence, depuis le début jusqu'à la fin de sa
 “ carrière de graveur, si bien que parmi tant de pièces, on n'en citerait guère qui se
 “ ressentent de l'inexpérience de la jeunesse ou de la faiblesse de l'âge avancé.
 “ D'ailleurs l'œuvre de Rembrandt est si varié, qu'un classement suivant la date des
 “ eaux-fortes, présenterait une confusion désagréable et souvent choquante. Telle
 “ fantaisie un peu trop libre semblerait monstrueusement déplacée à côté d'un sujet
 “ tiré de l'Evangile. Il a donc fallu renoncer absolument à ce genre de classification.”

* Charles Blanc, *L'œuvre Complet de Rembrandt*, Paris, 1859, pp. 7, 8.



PLATE II.

FAC SIMILE OF A PORTION OF THE SPOILED PLATE OF THE

GREAT DESCENT FROM THE CROSS BY REMBRANDT? (BRIT. MUS. APRIL 8. 1877.)

PHOTOCRAVURE, J. LEITCH & CO. LONDON

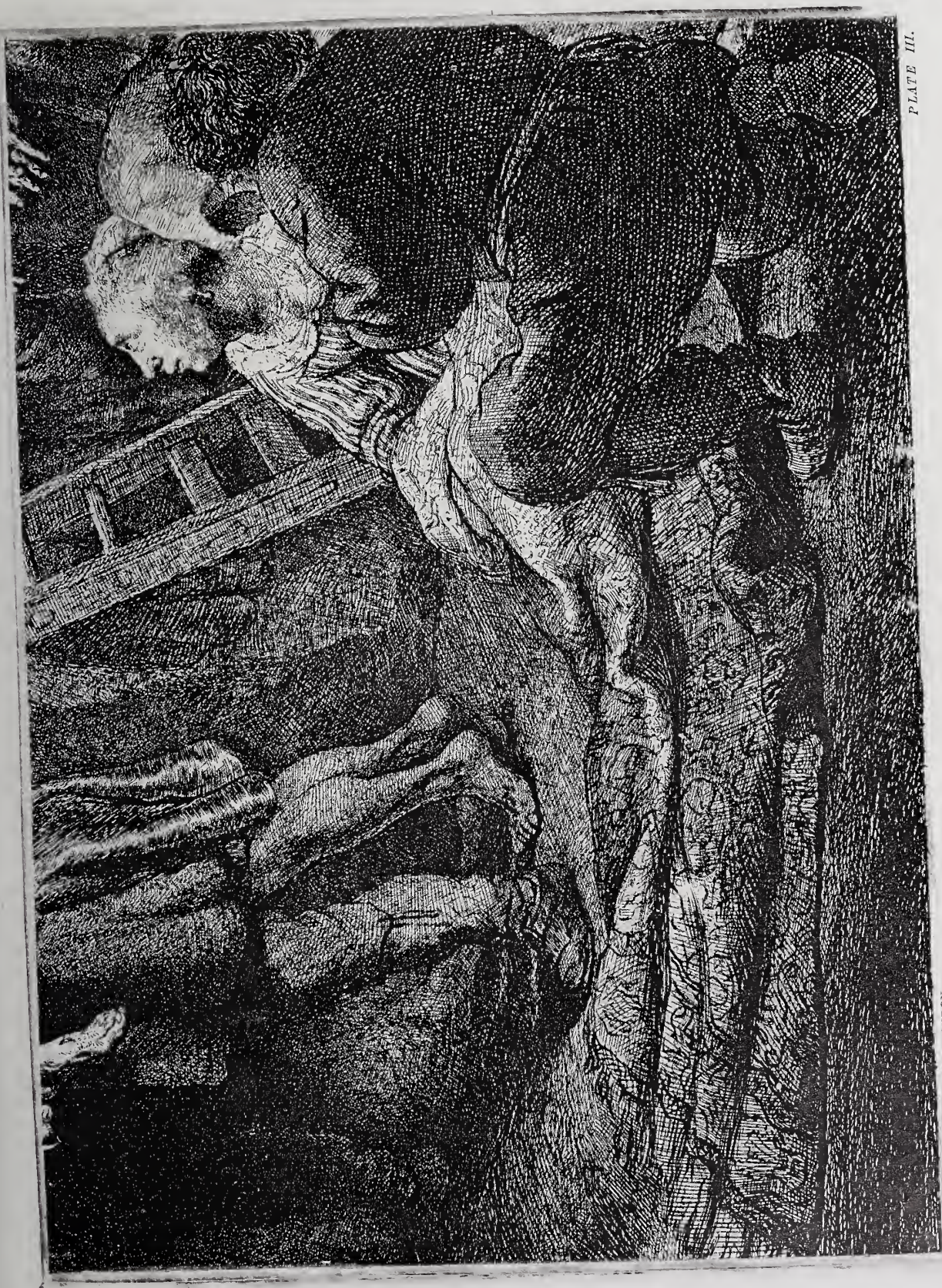


PLATE III.

PHOTOGRAPH BY J. LEITCH & CO LONDON

FAC SIMILE OF A PORTION OF THE SECOND PLATE OF THE
GREAT DESCENT FROM THE CROSS BY LIEVENS? (BRIT. MUS. APRIL 6 1877.)



PLATE IV.

PHOTOGRAPH BY J. LEITCH & CO. LONDON

REDUCED FAC SIMILE OF PART OF AN UNFINISHED PROOF OF THE GREAT

ECCE HOMO OF REMBRANDT, IN COURSE OF BEING COPIED BY LIEVENS? (BRIT. MUS. APRIL 6 1877.)

CATALOGUE.

3 BUST OF AN OLD WOMAN LIGHTLY ETCHED, 348.

(*Petit buste de la mère de Rembrandt*, 193.)

From the Verstolk Collection.

R.H. 1628.

Lent by F. SEYMOUR HADEN, Esq.

4 A PHILOSOPHER WITH AN HOUR GLASS, 318.

(*Philosophe, avec un sablier*, 113.)

FIRST STATE.—With the six strokes upon the skull.

The monogram and date are added in the third state.

Said to be the only woodcut which Rembrandt engraved: De Claussin considered it the work of Lievens: Weigel questions its being a woodcut at all.

R.H. 1630.

Lent by H. DANBY SEYMOUR, Esq.

5 A MAN WITH A BROAD BRIMMED HAT AND A RUFF, 312.

(*Homme au chapeau à grands bords*, 260.)

R.H. 1630.

Lent by Rev. J. J. HEYWOOD.

6 THE CIRCUMCISION, 53.

(*Petite Circoncision*, 21.)

From the Garle Collection.

Date assumed, 1630.

Lent by ST. JOHN DENT, Esq.

7 PORTRAIT OF REMBRANDT IN A TURNED-UP HAT AND
EMBROIDERED MANTLE, 7.

(*Rembrandt au chapeau rond et au manteau brodé*, 211.)

SECOND STATE.—The bust drawn in pencil by the Master.

SIXTH STATE.—From the Mariette and Aylesford Collections.

SEVENTH STATE.—From the Aylesford Collection.

The Fourth State is signed R.H., the date, 1631, is added in the Fifth, in the Seventh appears the signature "Rembrandt."

Lent by R. S. HOLFORD, Esq.

8 PORTRAIT OF A MAN WITH A SHORT BEARD, 275

(*Buste d'homme à bonnet fourré et manteau brodé*, 267.)

THIRD STATE.

The monogram and date appear in the second State.

R.H. 1631.

Lent by F. SEYMOUR HADEN, Esq.

9 BUST VERY MUCH RESEMBLING REMBRANDT, WITH A
ROUND FUR CAP, 16.

(*Rembrandt au bonnet rond et fourré*, 223.)

From the Hugh Howard Collection.

R.H. 1631.

Lent by F. SEYMOUR HADEN, Esq.

10 BUST OF AN OLD MAN WITH A LONG BEARD, 261.

(*Vieillard grande barbe et au front ridé*, 281.)₁

FIRST STATE.—Before the plate was reduced : From the Aylesford Collection.

R.H. 1631.

Lent by HENRY BRODHURST, Esq.

11 REMBRANDT'S MOTHER, 344.

(*Buste de la mère de Rembrandt la main sur la poitrine*, 195.)

SECOND STATE.

R.H. 1631.

Lent by W. H. WILLSHIRE, Esq., M.D.

12 PORTRAIT OF AN OLD WOMAN SITTING LOOKING TO THE LEFT, 340.

(*La mère de Rembrandt assise, aux gants noirs*, 197).

Rembrandt f. Date assumed, 1632.

Lent by R. S. HOLFORD, Esq.

13 PORTRAIT OF AN OLD WOMAN LOOKING TO THE RIGHT, 339.

(*La merè de Rembrandt au voile noire*, 196).

SECOND STATE.—The shade below the arm chair worked on.

Date assumed, 1631.

Lent by R. S. HOLFORD, Esq.

14 THE RAT-KILLER, 125.

(*Le vendeur de mort-aux-rats*, 95.)

SECOND STATE.—With the diagonal lines on the tree. E. W. 1647.

J. Z. 1763.

R.H. 1632.

Lent by R. S. HOLFORD, Esq.

15 AN OLD MAN WITH A LARGE WHITE BEARD AND A FUR
CAP, 264.

(*Vieillard au grand manteau de velours noir*, 270.)

FIRST STATE.—From P. Mariette's Collection.

R.H. f. Date assumed, 1631.

Lent by HENRY BRODHURST, Esq.

16 THE DESCENT FROM THE CROSS, 84.

(*La grande descente de croix*, 56.)

SECOND STATE.—The legs of the men supporting our Saviour's Body are shaded with cross strokes.

Rembrandt, f. Cvm. pryvto. 1633.

Lent by RICHARD FISHER, Esq.

17 PORTRAIT OF REMBRANDT WITH A SCARF ROUND HIS
NECK, 17.

(*Rembrandt avec une écharpe autour du cou*, 229.)

THIRD STATE.—With the name and date. From the Garie Collection.

Rembrandt, f. 1633.

Lent by ST. JOHN DENT, Esq.

18 THE RESURRECTION OF LAZARUS : A large Print, 77.

La grande Résurrection de Lazare, 48.

FOURTH STATE.—With the retouching on the little figures in the background.

Van Ryn, f. Date assumed, 1632—34.

Lent by R. S. HOLFORD, Esq.

19 THE GOOD SAMARITAN, 95.

(Le bon Samaritan, 41).

FIRST STATE.—The tail of the horse white.

FOURTH STATE.—With the name and date. From the Pierre Remy Collection.

Rembrandt, inventor et fecit 1633.

Lent by R. S. HOLFORD, Esq.

20 A POLANDER, 140.

(Figure Polonaise, 107).

Early impression. From the Barnard and Esdaile Collection.

Date assumed, 1635.

Lent by F. SEYMOUR HADEN, Esq.

21 PORTRAIT OF REMBRANDT WITH MOUSTACHES, 2.

(Rembrandt aux trois moustaches, 206.)

From the Kalle Collection.

Date assumed, 1634.

Lent by F. SEYMOUR HADEN, Esq.

22 A YOUNG WOMAN READING, 341.

(La liseuse, 242.)

FIRST STATE.—From the Maberley and Aylesford Collections.

Rembrandt, f. 1634.

Lent by HENRY BRODHURST, Esq.

23 JANUS SILVIUS, 268.

*(Jean Corneille Sylvius, 186.)*A Protestant Minister at Amsterdam. The same whose Portrait appears
No. 108. Wilson 282. Blanc 187.

From the Verstolk Collection.

Rembrandt, 1634.

Lent by HENRY BRODHURST, Esq.

24 SAINT JEROME : Sitting at the Foot of a Tree, 105.

*(Saint Jérôme, lisant au pied d'un arbre, 71.)**Rembrandt, f. 1634.*

Lent by R. S. HOLFORD, Esq.

Below, in the same frame, is a Drawing of a Lion, by Rembrandt, for
comparison with the Lion above.

Lent by F. SEYMOUR HADEN, Esq.

25 PORTRAIT OF REMBRANDT : In an Oval, 23.

(Rembrandt au Sabre et à l'aigrette, 232.)

FIRST STATE.—The uncut plate.

SECOND and THIRD STATES.—All from the Aylesford Collection.

Rembrandt, f. 1634.

Lent by R. S. HOLFORD, Esq.

26 THE GREAT JEWISH BRIDE, 337.

(La femme de Rembrandt 199.)

FIRST STATE.—From the Esdaile and Wilson Collections.

SECOND STATE.—The hands, &c., unshaded.

FOURTH STATE.—The hands, &c., shaded.

R. 1634.

Lent by R. S. HOLFORD, Esq.

27 THE GREAT JEWISH BRIDE, 337.

(La femme de Rembrandt 199.)

FIRST STATE.—From the Hippsley Collection.

R. 1634.

Lent by F. SEYMOUR HADEN, Esq.

28 THE GREAT JEWISH BRIDE, 337.

(La femme de Rembrandt 199.)

FOURTH STATE.—From the Aylesford Collection.

R. 1634.

Lent by F. SEYMOUR HADEN, Esq.

29 JESUS CHRIST DRIVING THE MONEY-CHANGERS OUT OF
THE TEMPLE, 73.*(Jésus chassant les Vendeurs du temple 44.)*FIRST AND SECOND STATES.—With an impression from the altered plate,
from the Aylesford Collection.*Rembrandt, f.* 1635.

Lent by R. S. HOLFORD, Esq.

30 A YOUNG WOMAN WITH A HEAD-DRESS OF PEARLS, 342.

*(La femme de Rembrandt, coiffée en cheveux 201.)**Rembrandt, f. 1634.*

Lent by HENRY BRODHURST, Esq.

31 UYTENBOGARDUS: A Dutch Minister, 281.

(Johannes Uytenbogardus, Ministre des Remonstrants, 190.)

The Latin verses below were composed by Hugo Grotius, whose name is engraved to the right of the verses, the letters H. and G. intertwined.

FOURTH STATE.—From the Aylesford Collection.

Rembrandt, f. 1635.

Lent by R. S. HOLFORD, Esq.

32 THE ANGEL APPEARING TO THE SHEPHERDS, 49.

(L'Annonciation aux Bergers, 17.)

FOURTH STATE.—From the Segurier and Maberly Collection.

Rembrandt, f. 1634.

Lent by ST. JOHN DENT, Esq.

33 THE ANGEL APPEARING TO THE SHEPHERDS, 49.

(L'Annonciation aux Bergers, 17.)

FOURTH STATE.—From the Barnard Collection.

Rembrandt, f. 1634.

Lent by R. S. HOLFORD, Esq.

34 MANASSEH BEN ISRAEL, 271.

(Manasseh ben Israel. 183.)

SECOND STATE—With the mark of the Vice.

Rembrandt, f. 1636.

Lent by F. SEYMOUR HADEN, Esq.

35 THE BUST OF AN OLD MAN: With a Large Beard, 292.

(Vieillard à grand bonnet qui dort, 286.)

This piece has been attributed to Lievens.

Rembrandt. Date assumed 1635.

Lent by F. SEYMOUR HADEN, Esq.

36 THREE ORIENTAL HEADS: First Head, 288.

*(Jacob Cats, 173.)**Rembrandt, 1635.*

The word which follows has been read *Venetius*, and by others *Rhenetius*. Vosmaer reads the Enigmatical word *geretuckerdt*, and adds "M. J. Weissenbruch se rangeant à ma conjecture sur ce mot et à l'idée que la planche n'aurait été que *retouchée* par Rembrandt, est d'avis que ces estampes sont de Lievens, dont elles portent si fortement le caractère." The word must in this print be incomplete, but may perhaps be read after the signature in No. 37.

Lent by F. SEYMOUR HADEN, Esq.

36a JACOB CATS, by Lievens, lent for comparison with the above, by

F. SEYMOUR HADEN, Esq.

37 THREE ORIENTAL HEADS: Third Head, 290.

(*Turc, au turban et à l'aigrette, 3^{me} tête orientale, 289.*

Rembrandt, 1635—See note to first Head.

Lent by Rev. J. GRIFFITHS, D.D.

38 REMBRANDT'S WIFE AND FIVE OTHER HEADS, 359.

(*Feuille de six têtes, donc cinq têtes de femmes, 249.*)

Rembrandt, f. 1636.

Lent by J. WEBSTER, Esq.

39 PORTRAITS OF REMBRANDT AND HIS WIFE, 19.

(*Rembrandt et sa femme, 203.*)

From the Garle Collection.

Rembrandt, f. 1636.

Lent by ST. JOHN DENT, Esq.

40 THE PRODIGAL SON, 96.

(*Le Retour de l'Enfant prodigue, 43.*)

From the Hipposley Collection.

Rembrandt, f. 1636.

Lent by F. SEYMOUR HADEN, Esq.

41 THE ECCE HOMO, 82.

(L'Ecce Homo, 52.)

SECOND STATE.—Before the diagonal lines on the face of one of the Jews.
From the Chambers Hall Collection.

Rembrandt, f. 1636. Cmpnyvel.

Lent by HENRY BRODHURST, Esq.

42 THE ECCE HOMO, 82.

(L'Ecce Homo, 52.)

THIRD STATE.—With the diagonal lines.

Rembrandt, f. 1636. Cvm pryvel.

Lent by R. FISHER, Esq.

43 THE ECCE HOMO: *En grisaille.*

Formerly in the possession of the Burgomaster William Six, at whose Sale in 1734 this, with a companion piece, brought £7 (84 florins). It has since passed through the Collections of Mr. Goll, Mr. Brondgeest, Mr. Emmerson, and Mr. Jeremiah Harman. See Smith's Cat.: vii. 37.

Lent by Lady EASTLAKE.

44 THREE HEADS OF WOMEN, 361.

(Etude de trois têtes de femmes, 250.)

M. Charles Blanc was the first to recognise the central head as a Portrait of Rembrandt's wife.

SECOND STATE.—With the three heads. In the first state the uppermost of the three heads only appears.

Date assumed 1636.

Lent by R. P. ROUPPELL, Esq.

45 A YOUNG MAN MUSING, 270.

(Jeune homme assis et réfléchissant, 258.)

From the Hugh Howard Collection.

Rembrandt, f. 1637.

Lent by F. SEYMOUR HADEN, Esq.

46 AN OLD MAN WITH A SQUARE BEARD, IN A RICH VELVET
CAP, 314.*(Juif au bonnet agrafé de pierreries, 269.)*

From the Brentano Collection.

Rembrandt, f. 1637.

Lent by Rev. J. J. HEYWOOD.

47 ABRAHAM SENDING AWAY HAGAR AND ISHMAEL, 37.

(Agar renvoyée par Abraham, 3.)

From the Garle Collection.

Rembrandt, f. 1637.

Lent by ST. JOHN DENT, Esq.

48 PORTRAIT OF REMBRANDT: In a Cap and Feather, 20.

(Rembrandt au bonnet orné d'une plume, 233.)

From the Hugh Howard Collection.

Rembrandt, f. 1638.

Lent by F. SEYMOUR HADEN, Esq.

49 JOSEPH TELLING HIS DREAM TO HIS BRETHREN IN THE
PRESENCE OF HIS FATHER AND MOTHER, 41.

(*Joseph racontant ses songes*, 9.)

FIRST AND SECOND STATES.

Rembrandt, f. 1638.

Lent by ST. JOHN DENT, Esq.

50 THE DEATH OF THE VIRGIN, 104.

(*La mort de la Vierge*, 70).

FIRST STATE.—From the Aylesford Collection.

Rembrandt, 1639.

Lent by R. S. HOLFORD, Esq.

51 THE DEATH OF THE VIRGIN, 104.

(*La mort de la Vierge*, 70).

SECOND STATE.—With the shading on the elbow chair.

Rembrandt, 1639.

Lent by ST. JOHN DENT, Esq.

52 PORTRAIT OF REMBRANDT LEANING ON A STONE SILL, 21.

(*Rembrandt appuyé*, 234.)

FIRST STATE.—The pencilling on the cap and stonework is by Rembrandt himself.

Rembrandt, f. 1639.

Lent by F. SEYMOUR HADEN, Esq.

53 PORTRAIT OF REMBRANDT LEANING ON A STONE SILL, 21.

(Rembrandt appuyé, 234.

SECOND STATE.—The band of the cap to the right is completed. The
pencilling on the cap and stonework is by the Master's hand.

Rembrandt, f. 1639.

Lent by F. SEYMOUR HADEN, Esq.

54 SAINT CATHERINE, 338.

(La femme de Rembrandt, 200).

From the Maberly Collection.

Rembrandt, f. 1638.

Lent by HENRY BRODHURST, Esq.

55 BUST OF AN OLD MAN WITHOUT A BEARD, IN A VERY
HIGH FUR CAP, 299.*(Petit buste à très haut bonnet, 302.)**Date assumed, 1639.*

Lent by F. SEYMOUR HADEN, Esq.

56 TWO WOMEN IN SEPARATE BEDS, AND OTHER SKETCHES,
363.*(Griffonnements gravés en différents sens de la planche, 122.)**Date assumed, 1639.*

Lent by Rev. J. GRIFFITHS, D.D.

57 THE PRESENTATION OF JESUS IN THE VAULTED TEMPLE, 54.

(Présentation au temple, pièce en largeur, 22.)

FIRST STATE.—Simeon's head is bare and his robe unshaded.

Date assumed, 1639.

Sent by R. S. HOLFORD, Esq.

58 THE PRESENTATION OF JESUS IN THE VAULTED TEMPLE, 54.

(Présentation au temple, 22.)

SECOND STATE.—The robe of Simeon is finished and he wears a cap.

Date assumed, 1639.

Lent by R. FISHER, Esq.

59 AN OLD MAN IN A FUR CAP DIVIDED IN THE MIDDLE 267.

*(Vieillard au bonnet fendu, 271.)**Rembrandt, f. 1640.*

Lent by Rev. J. J. HEYWOOD.

60 UYTENBOGAERT: Called the Goldweigher, 283.

(Uytenbogaert; dit le peseur d'or, 189.)

FIRST STATE.—With the white face. From the Dumesnil and Six Collections.

Rembrandt, f. 1639.

Lent by HENRY BRODHURST, Esq.

61 UYTENBOGAERT : Called the Goldweigher, 283.

(*Uytenbogaert ; dit le peseur d'or*, 189.)

THIRD STATE.—The Plate has been retouched, probably by Captain Baillie, who has also made a copy of this piece. The name and date are erased.

Lent by J. WEBSTER, Esq.

62 A PAINTER DRAWING FROM A MODEL, 189.

(*Le Peintre dessinant d'après le modèle*, 157.)

FIRST AND SECOND STATES.—From the Aylesford Collection.

Date assumed, 1639.

Lent by R. S. HOLFORD, Esq.

63 THE LITTLE DOG SLEEPING, 155.

(*Le chien endormi*, 352.)

THIRD STATE.—The plate reduced.

Date assumed, 1639.

Lent by H. DANBY SEYMOUR, Esq.

64 THE DECOLLATION OF SAINT JOHN THE BAPTIST, 97.

(*La décollation de Saint Jean Baptiste*, 40.)

FIRST STATE.—Before the re-touch. Impressions in this state are always faint ; a really good one is very rare. The pencil sketch in the same frame, lent by F. Seymour Haden, Esq., is Rembrandt's study for the etching.

Rembrandt, 1640.

Lent by Monsieur DUTUIT.

65 YOUTH SURPRISED BY DEATH, 113.

*(La Jeunesse surprise par la Mort, 79.)**Rembrandt, f. 1639.*

Lent by W. B. SCOTT, Esq.

66 THE FLUTE-PLAYER, 185.

(L'espiègle, 153.)

SECOND STATE.—With the name and date. From the Aylesford Collection.

Rembrandt, 1640.

Lent by HENRY BRODHURST, Esq.

67 REMBRANDT'S MILL, 230.

(Le moulin, 333.)

With the mark of the fleur-de-lis done by hand.

Rembrandt, 1641.

Lent by F. SEYMOUR HADEN, Esq.

68 A VIEW OF AMSTERDAM, 207.

*(Vue d'Amsterdam, 313.)**Date assumed, 1641.*

Lent by F. SEYMOUR HADEN, Esq.

69 A LARGE LANDSCAPE WITH A MILL-SAIL SEEN ABOVE A
COTTAGE, 223.

(*La Chaumière au grand arbre*, 326.)

From the Six, Aylesford and Hawkins Collections.

Rembrandt, f. 1641.

Lent by HENRY BRODHURST, Esq.

70 A VIEW OF AMSTERDAM, 207.

(*Vue d'Amsterdam*, 313.)

From the Gevers and Garle Collections.

Date assumed, 1641.

Lent by HENRY BRODHURST, Esq.

71 A LARGE LANDSCAPE WITH A COTTAGE AND DUTCH
HAYBARN, 222.

(*La Chaumière et la grange à foin*, 327.)

From the Finch Collection.

Rembrandt, f. 1641.

Lent by R. FISHER, Esq.

72 A LARGE LANDSCAPE WITH A COTTAGE AND A DUTCH
HAYBARN, 222.

(*La Chaumière et la grange à foin*, 327.)

From the Six Collection.

Rembrandt, f. 1641.

Lent by HENRY BRODHURST, Esq.

73 A YOUNG MAN A HALF-LENGTH, 311.

(Guillame II., enfant, 177.)

In ordinary impressions the fourth figure of the date does not appear.

Rembrandt, f. 1641.

Lent by F. SEYMOUR HADEN, Esq.

74 RENIER ANSLOO, 273.

(Corneille Anslo, 170.)

FIRST STATE—Before the work was lowered to the bottom of the plate.

SECOND STATE—The work lowered.

Rembrandt, f. 1641.

Lent by R. S. HOLFORD, Esq.

75 A MAN PLAYING AT CARDS, 137.

(Le Joueur de Cartes, 104.)

FIRST STATE—The print has unfortunately been cut at the top.

Rembrandt, f. 1641.

Lent by R. FISHER, Esq.

76 A MAN WITH A CRUCIFIX AND CHAIN, 263.

(Écrivain dans le costume du XVIme. Siècle, 257.)

SECOND STATE—With the Shirt collar.

Rembrandt, f. 1641.

Lent by F. SEYMOUR HADEN, Esq.

77 A MAN WITH A CRUCIFIX AND CHAIN, 263.

(*Écrivain dans le costume du XVII^{me} Siècle*, 257.)

THIRD STATE—Re-worked.

Rembrandt, f. 1641.

Lent by F. SEYMOUR HADEN, Esq.

78 THREE ORIENTAL FIGURES, 122.

(*Jacob and Laban*, 7.)

SECOND STATE.—With the additional foliage on the tree. From the Hugh Howard Collection.

Rembrandt, f. 1641.

Lent by F. SEYMOUR HADEN, Esq.

79 THE BAPTISM OF THE EUNUCH, 103,

(*Le Baptême de l'Eunuque*, 69.)

FIRST STATE.—Before the shading upon the cascade. From the Garle Collection.

Rembrandt, f. 1641.

Lent by ST. JOHN DENT, Esq.

80 A LION HUNT, 118.

(*La grande chasse aux lions*, 86.)

From the Aylesford Collection.

Rembrandt, f. 1641.

Lent by R. S. HOLFORD, Esq.

81 THE STAR OF THE KINGS, 117.

(L'étoile des Rois, 85.)

From the Hugh Howard Collection.

Date assumed, 1641.

Lent by F. SEYMOUR HADEN, Esq.

82 THE RESURRECTION OF LAZARUS, 76.

*(La petite Résurrection de Lazare, 47.)**Rembrandt, f. 1642.*

Lent by R. P. ROUPELL, Esq.

83 THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY, 48.

(L'Ange disparaît devant la famille de Tobie, 16.)

SECOND STATE (so-called).—It is really the first State.

Rembrandt, f. 1641.

Lent by RICHARD FISHER, Esq.

84 A MAN MEDITATING : In Rembrandt's Dark Manner, 146.

(Philosophe méditant, 112.)

FIRST STATE.—Wilson's description is unsatisfactory.

Date assumed, 1642.

Lent by J. WEBSTER, Esq.

85 A MAN MEDITATING: In Rembrandt's Dark Manner, 146.

(Philosophe méditant, 112.)

FIRST STATE.—

Date assumed, 1642.

Lent by R. P. ROUPELL, Esq.

86 A LANDSCAPE, WITH A HOUSE AND A LARGE TREE BY IT, 204.

(Le grand arbre à côté de la maison, 310.)

In the usual impressions of this rare piece an initial R (?) is seen in the central foreground. It is a piece whose position is most difficult to assign, but, from careful comparison of the work, it is placed in the year 1642.

Lent by Monsieur DUTUIT.

87 ST. JEROME: In Rembrandt's Dark Manner, 110.

(Saint Jérôme en méditation, 76.)

FIRST and SECOND STATES.—Before and after the alteration in the window curtain.

Rembrandt, 1642.

Lent by J. WEBSTER, Esq.

88 THE HEAD OF REMBRANDT, AND OTHER STUDIES, 357.

(Griffonnements avec la tête de Rembrandt, 237.)

SECOND STATE.—The plate reduced.

Date assumed, 1642.

Lent by H. DANBY SEYMOUR, Esq.

89 A MAN IN AN ARBOUR, 258.

(Homme sous une treille, 262.)

From the Hugh Howard Collection.

Rembrandt, f. 1642.

Lent by F. SEYMOUR HADEN, Esq.

90 A WOMAN IN A LARGE HOOD, 353.

(La femme de Rembrandt malade, 202.)

Saskia Rembrandt's Wife died in June, 1642. M. C. Blanc argues that this is her Portrait taken during the illness which preceded her death. The lower impression in the frame is apparently worked on in bistre, by Rembrandt himself. From the Hume Collection.

Date assumed, the early part of 1642.

Lent by F. SEYMOUR HADEN, Esq.

91 A WOMAN WITH A BASKET, 350.

(Le jeune fille au panier, 240.)

From the Barnard and Esdaile Collections.

Date assumed, 1642.

Lent by F. SEYMOUR HADEN, Esq.

92 A COTTAGE WITH WHITE PALES, 229.

(La chaumière entourée de planches, 332.)

SECOND STATE.--With the Date.

Rembrandt, f. 1642.

Lent by F. SEYMOUR HADEN, Esq.

93 A COTTAGE WITH WHITE PALES, 229.

(La chanmiere entourée de planches, 332.)

FIRST STATE.—Before the date, from the Garle Collection.

Rembrandt, f.

Lent by HENRY BRODHURST, Esq.

94 A HOG, 154.

(Le Cochon, 350.)

FIRST STATE.—Before the plate was reduced. From the Dumesnil Collection.

Rembrandt, f. 1643.

Lent by HENRY BRODHURST, Esq.

95 THE THREE TREES, 209.

(Le Paysage aux trois arbres, 315.)

From the Buckingham, Beckford, and Hodges Collections.

Rembrandt, f. 1643.

Lent by ST. JOHN DENT, Esq.

96 THE THREE TREES, 209.

(Le paysage aux trois arbres, 315.)

From the Garle Collection.

Rembrandt, f. 1643.

Lent by HENRY BRODHURST, Esq.

97 THE SHEPHERD AND HIS FAMILY, 217.

(Le Berger et sa famille, 321.)

From the Hume Collection.

Rembrandt, f. 1644.

Lent by F. SEYMOUR HADEN, Esq.

98 SKETCH OF A TREE, AND OTHER SUBJECTS, 366.

*(Griffonnement avec un arbre, 349.)**Date assumed, 1645.*

Lent by F. SEYMOUR HADEN, Esq.

99 ABRAHAM, WITH HIS SON ISAAC, 38.

(Abraham parlant à Isaac, 5.)

From the Garle Collection.

Rembrandt, f. 1645.

Lent by ST. JOHN DENT, Esq.

100 THE REST IN EGYPT, IN A WOOD BY NIGHT.

(Repos en Egypte ; effet de nuit, 30.)

FIRST STATE.—Before the introduction of the ass's head.

Date assumed, 1642.

Lent by Rev. J. GRIFFITHS, D.D.

101 OUR LORD ON THE CROSS BETWEEN THE TWO THIEVES :

An Oval, 85.

(Jésus en croix entre deux larrons, 54.)

Early impression. From the Garle Collection.

Date assumed, 1645-7.

Lent by ST. JOHN DENT, Esq.

102 SIX'S BRIDGE, 205.

(Le pont de Six, 311).

SECOND STATE.—With one of the men's hats shaded. From the Verstolk Collection.

Rembrandt, f. 1645.

Lent by F. SEYMOUR HADEN, Esq.

103 VIEW OF OMVAL NEAR AMSTERDAM, 206.

(Vue d'Omval près d'Amsterdam, 312.)

From the Charles Rogers's Collection.

Rembrandt, f. 1645.

Lent by R. S. HOLFORD, Esq.

104 THE FUNERAL OF JESUS, 86.

*(Jésus-Christ porté au tombeau, 60).**Rembrandt. Date assumed, 1645. Vosmaer considers this a much earlier piece.*

Lent by R. FISHER, Esq.

105 A LANDSCAPE WITH A MAN SKETCHING THE SCENE, 216.

(*Le paysage au dessinateur*, 320.)

From the Esdaile and Sykes Collections.

Date assumed, 1645.

Lent by F. SEYMOUR HADEN, Esq.

106 A VILLAGE WITH A CANAL AND A VESSEL UNDER SAIL, 225.

(*Les chaumières près du canal*, 329.)

From the Esdaile Collection.

Date assumed, 1646.

Lent by F. SEYMOUR HADEN, Esq.

107 A GROTTO WITH A BROOK, 228.

(*La grotte et le ruisseau*, 331.)

FIRST STATE.—From the De Fries, Verstolk and Garle Collections.

Rembrandt, 1645.

Lent by HENRY BRODTHURST, Esq.

108 JOHN CORNELIUS SYLVIUS, 282.

(*Portrait de Jean Corneille Sylvius*, 187.)

Wilson speaks of this particular impression as the finest known. The portrait was taken probably from a picture painted in 1644, since Sylvius died in 1639.

From the Bosch, Josi, and Aylesford Collections.

Rembrandt, 1646.

Lent by R. S. HOLFORD, Esq.

109 THE BURGOMASTER SIX, 287.

(*Le Bourgmestre Six*, 184).

Represented holding the folio copy of his own Tragedy of the Medea.

SECOND STATE.—With the name of Rembrandt and date. From the Aylesford Collection.

THIRD STATE.—With the name of Jan Six.

Rembrandt, 1647.

Lent by R. S. HOLFORD, Esq.

110 THE BURGOMASTER SIX, 287.

(*Le Bourgmestre Six*, 184).

THIRD STATE.—With the name of Jan Six. From the Hume Collection.

Rembrandt, 1647.

Lent by F. SEYMOUR HADEN, Esq.

111 MEDEA: Or the Marriage of Jason and Creusa, 116.

(*La Médée ou le Mariage de Jason et de Creuse*, 82.)

Engraved as an Illustration to a Tragedy called the Medea, composed by the Burgomaster Six, who, in his portrait, is represented holding a folio copy. The volume in which the print appears is excessively rare. The Six Family possess a copy, and there is one in the Museum at Amsterdam. Charles Blanc gives an analysis of the Work.

FIRST STATE.—From the Aylesford Collection. The name and date do not appear until the third State.

Rembrandt, f. 1648.

Lent by R. S. HOLFORD, Esq.

112 PORTRAIT OF EPHRAIM BONUS, 280.

(*Éphraïm Bonus, dit le Juif à la rampe, 172.*)

FIRST STATE.—With the black ring. From the Aylesford Collection.
Only three impressions in this State are known.

SECOND STATE.—The stone in the ring is white, &c. From the same Collection.

Rembrandt, 1647.

Lent by R. S. HOLFORD, Esq.

113 EPHRAIM BONUS, 280.

(*Éphraïm Bonus, dit le Juif à la rampe, 172.*)

SECOND STATE.—With the white stone.

Rembrandt, 1647.

Lent by J. WEBSTER, Esq.

114 THE SPANISH GIPSY, 124.

(*La petite Bohémienne espagnole, 83.*)

M. C. Blanc, in his Work on Rembrandt, "L'Œuvre Complet de R.," Vol. ii., page 274, &c., has given the outlines of the "Preciosa" of Cervantes. A Dutch tragedy, called *la Bohémienne espagnole*, was founded on this Work; each Act in the piece was illustrated by an engraving—this one only by Rembrandt. Gersaint relates that the tragedy of The Gipsy was first performed in Amsterdam in the year 1650. This assists us in fixing the date of the print, which we assume to be about two years earlier. Vosmaer, comparing the foliage with that in the Flute-player, see No. 66, dated 1640, places this piece in the same year; but the work is probably more nearly of the date to which it is assigned.

Date assumed, 1648.

Lent by S. ADDINGTON, Esq.

115 SAINT JEROME: Sitting before the Trunk of an old tree, 108.

(Saint Jérôme écrivant, 74.)

FIRST STATE.—Before the name and date. From the Aylesford Collection.

SECOND STATE.—With the name and date. From the De Claussin and Aylesford Collections.

Rembrandt, f. 1648.

Lent by R. S. HOLFORD, Esq.

116 BEGGARS AT THE DOOR OF A HOUSE, 173.

(Mendians à la porte d'une maison, 146.)

SECOND STATE.—With the name and date. From the Buckingham Collection.

Rembrandt, f. 1648.

Lent by F. SEYMOUR HADEN, Esq.

117 DOCTOR FAUSTUS, 272.

(Le docteur Faustus, 84.)

FIRST STATE.—With the rays of light extending nearly to the top of the window.

Date assumed, 1650.

Lent by HENRY BRODHURST, Esq.

118 PORTRAIT OF REMBRANDT DRAWING, 22.

(Rembrandt dessinant, 235.)

THIRD STATE.—From the P. Remy, Chalon, Harding, and Garle Collections.

The name and date appear in the fifth State.

Rembrandt, f. 1648.

Lent by HENRY BRODHURST, Esq.

119 PORTRAIT OF REMBRANDT^t DRAWING, 22.*(Rembrandt dessinant, 235.)*

THIRD and FIFTH STATES.—The name and date appear in the fifth State.
From the Barnard and Esdaile Collections.

Rembrandt, f. 1648.

Lent by R. S. HOLFORD, Esq.

120 A JEW'S SYNAGOGUE, 130.

(La Synagogue, 98.)

SECOND STATE.—The mantle and foot of the Jew are worked upon.

Rembrandt, f. 1648.

Lent by F. SEYMOUR HADEN, Esq.

121 AN ORCHARD, WITH A BARN, 227.

(Le verger et la grange, 330.)

FIRST STATE.—From the Aylesford Collection.

THIRD STATE.—The plate reduced. From the same.

Date assumed, 1648.

Lent by R. S. HOLFORD, Esq.

122 SAINT JEROME, UNFINISHED, 109.

(Saint Jérôme, dans le goût d'Albert Dürer, 75.)

FIRST STATE, Unfinished.—From the Dijournal, Buckingham, Harding,
Lloyd, and G. Smith's Collections.

Date assumed, 1650.

Lent by HENRY BRODHURST, Esq.

123 ST. JEROME, UNFINISHED, 109.

(*Saint Jérôme, dans le goût d'Albert Dürer, 75.*)

SECOND STATE.—The Posts which support the bridge worked upon. From the Brentano Collection.

Date assumed, 1650.

Lent by Rev. J. J. HEYWOOD.

124 ST. JEROME, UNFINISHED, 109.

(*Saint Jérôme, dans le goût d'Albert Dürer, 75.*)

SECOND STATE.—The Posts which support the bridge worked upon. From the Aylesford Collection.

Date assumed, 1650.

Lent by F. SEYMOUR HADEN, Esq.

125 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 78.

(*Jésus-Christ guérissant les malades, ou la Pièce de cent florins, 49.*)

FIRST STATE.—Before the cross lines on the neck of the ass. From the Esdaile and Hibbert Collections.

Date assumed, 1650.

Lent by R. S. HOLFORD, Esq.

126 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 49.

(*Jésus-Christ guérissant les malades, ou la Pièce de cent florins, 49.*)

FIRST STATE.—Before the cross lines on the neck of the ass. From the Palmer Collection.

Date assumed, 1650.

Lent by Monsieur DUTUIT.

119 PORTRAIT OF REMBRANDT DRAWING, 22.

(Rembrandt dessinant, 235.)

THIRD and FIFTH STATES.—The name and date appear in the fifth State.
From the Barnard and Esdaile Collections.

Rembrandt, f. 1648.

Lent by R. S. HOLFORD, Esq.

120 A JEW'S SYNAGOGUE, 130.

(La Synagogue, 98.)

SECOND STATE.—The mantle and foot of the Jew are worked upon.

Rembrandt, f. 1648.

Lent by F. SEYMOUR HADEN, Esq.

121 AN ORCHARD, WITH A BARN, 227.

(Le verger et la grange, 330.)

FIRST STATE.—From the Aylesford Collection.

THIRD STATE.—The plate reduced. From the same.

Date assumed, 1648.

Lent by R. S. HOLFORD, Esq.

122 SAINT JEROME, UNFINISHED, 109.

(Saint Jérôme, dans le goût d'Albert Dürer, 75.)

FIRST STATE, Unfinished.—From the Dijournal, Buckingham, Harding,
Lloyd, and G. Smith's Collections.

Date assumed, 1650.

Lent by HENRY BRODHURST, Esq.

123 ST. JEROME, UNFINISHED, 109.

(*Saint Jérôme, dans le goût d'Albert Dürer, 75.*)

SECOND STATE.—The Posts which support the bridge worked upon. From the Brentano Collection.

Date assumed, 1650.

Lent by Rev. J. J. HEYWOOD.

124 ST. JEROME, UNFINISHED, 109.

(*Saint Jérôme, dans le goût d'Albert Dürer, 75.*)

SECOND STATE.—The Posts which support the bridge worked upon. From the Aylesford Collection.

Date assumed, 1650.

Lent by F. SEYMOUR HADEN, Esq.

125 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 78.

(*Jésus-Christ guérissant les malades, ou la Pièce de cent florins, 49.*)

FIRST STATE.—Before the cross lines on the neck of the ass. From the Esdaile and Hibbert Collections.

Date assumed, 1650.

Lent by R. S. HOLFORD, Esq.

126 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 49.

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FIRST STATE.—Before the cross lines on the neck of the ass. From the Palmer Collection.

Date assumed, 1650.

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127 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 78.

(*Jésus-Christ guérissant les malades, ou la Pièce de cent florins* 49.)

SECOND STATE.—With the cross lines on the neck of the ass.

Date assumed, 1650.

Lent by Rev. J. GRIFFITHS, D.D.

128 CHRIST HEALING THE SICK: Called "The Hundred Guilder Piece," 78.

(*Jésus-Christ guérissant les malades, ou la Pièce de cent florins*, 49.)

SECOND STATE.—With the cross lines on the neck of the ass.

Date assumed, 1650.

Lent by R. FISHER, Esq.

129 A VILLAGE, NEAR THE HIGH ROAD, ARCHED, 214.

(*Le paysage aux trois chaumières*, 318.)

SECOND, THIRD and FOURTH STATES.—From the Aylesford Collection.

THE FIRST STATE—Described by Wilson, is not known to exist.

Rembrandt, f. 1650.

Lent by R. S. HOLFORD, Esq.

130 A PEASANT CARRYING MILK PAILS, 210.

(*L'homme au lait*, 316.)

FIRST and SECOND STATES.—From the Aylesford Collection.

Date assumed, 1650.

Lent by R. S. HOLFORD, Esq.

131 THE COACH LANDSCAPE, 212.

(Le paysage au carrosse—pièce supprimée.)

This Piece is generally rejected. From the Aylesford Collection.

Date assumed, 1646-50.

Lent by R. S. HOLFORD, Esq.

132 A LANDSCAPE WITH TWO HOUSES LIGHTLY ETCHED AND
WASHED WITH INDIAN INK, 211.*(Les deux maisons au pignon pointu, 317.)*

Charles Blanc suggests that this is the work of P. de Koning.

Date assumed, 1648-50.

Lent by R. S. HOLFORD, Esq.

133 A LANDSCAPE WITH A CANAL AND SWANS, 232.

(Le Canal aux cygnes, 335.)

FIRST STATE.—From the Aylesford Collection.

SECOND STATE.—From the same. The meadow behind the cows is shaded.

Rembrandt, 1650.

Lent by R. S. HOLFORD, Esq.

134 A LANDSCAPE WITH A CANAL AND LARGE BOAT, 233.

(Le Paysage au bateau, 336).

FIRST STATE.—From the Aylesford Collection.

SECOND STATE.—Not described by Wilson. The background has additional shading.

Rembrandt, f. 1650.

Lent by R. S. HOLFORD, Esq.

142 THE CANAL, A LANDSCAPE OF AN IRREGULAR FORM, 218.

(Le canal, 322.)

From the Aylesford Collection.

Date assumed, 1650-2.

Lent by R. S. HOLFORD, Esq.

143 REMBRANDT'S HEAD, AND OTHER SKETCHES, 364.

*(Griffonnements légers avec la tête nue de Rembrandt, 238.)**R. H., 1651.*

Lent by H. DANBY SEYMOUR, Esq.

144 TOBIT, BLIND, 46.

*(Tobie aveugle, 15.)**Rembrandt, f. 1651.*

Lent by F. SEYMOUR HADEN, Esq.

145 THE GOLDSMITH, 127.

*(Le petit Orfèvre, 94.)**Rembrandt, 1651.*

Lent by F. SEYMOUR HADEN, Esq.

146 JESUS CHRIST IN THE MIDDLE OF HIS DISCIPLES, 94.

*(Jésus apparaissant à ses disciples, 64.)**Rembrandt, 1650.*

Lent by R. S. HOLFORD, Esq.

147 CLEMENT DE JONGE, 274.

(Clément de Jonge, 180.)

FIRST STATE.—From the Mariette and Galichon Collections.

Rembrandt, f. 1651.

Lent by F. SEYMOUR HADEN, Esq.

148 CLEMENT DE JONGE, 274.

(Clément de Jonge, 180.)

SECOND STATE.—The bar of the chair is etched with the single stroke. From the Astley Collection.

Rembrandt, f. 1651.

Lent by F. SEYMOUR HADEN, Esq.

149 CLEMENT DE JONGE, 274.

(Clement de Jonge, 180.)

THIRD STATE.—An arch introduced within the square. From the Mariette Collection.

Rembrandt, f. 1651.

Lent by F. SEYMOUR HADEN, Esq.

150 CLEMENT DE JONGE, 274.

(Clement de Jonge, 180.)

FIFTH STATE.—The background under the bar of the chair is white.

Rembrandt, f. 1651.

Lent by F. SEYMOUR HADEN, Esq.

151 JOHN ASSELYN, 279.

(Jean Asselyn, 171.)

FIRST STATE.—With the Easel.

Rembrandt, f. Date assumed, 1651.

Lent by R. S. HOLFORD, Esq.

152 JOHN ASSELYN, 279.

(Jean Asselyn, 171.)

FIRST STATE.—With the Easel. From the Garle Collection.

Rembrandt, f. Date assumed, 1651.

Lent by HENRY BRODTHURST, Esq.

153 JOHN ASSELYN, 279.

(Jean Asselyn, 171.)

FIRST STATE.—Completed in crayon by Rembrandt.

Rembrandt, f. Date assumed, 1651.

Lent by E. CHENEY, Esq.

154 JOHN ASSELYN, 279.

(Jean Asselyn, 171.)

SECOND STATE.—With the Easel removed.

Rembrandt, f. Date assumed, 1651.

Lent by R. P. ROUPELL, Esq.

155 THE FLIGHT INTO EGYPT: A Night Piece, 58.

(Fuite en Égypte: effet de nuit, 26.)

THIRD STATE.—The landscape more worked upon. From the Hugh Howard Collection.

Date assumed, 1648-50.

Lent by F. SEYMOUR HADEN, Esq.

156 THE ADORATION OF THE SHEPHERDS: A Night Piece, 51.

(L'Adoration des Bergers, 19.)

FIRST STATE.—The Stall is not distinguished.

Date assumed, 1648-50. Vosmaer assumes a much earlier date for this Print.

Lent by E. CHENEY, Esq.

157 THE ADORATION OF THE SHEPHERDS: A Night Piece, 51.

(L'Adoration des Bergers, 19.)

FIRST STATE.—

Lent by ST. JOHN DENT, Esq.

158 PORTRAIT OF COPPENOL: A small Plate, 284.

(Petit portrait de Lieven Coppenol, 174.)

State not described by Wilson. Coming between his second and third.

Date assumed, 1652.

Lent by F. SEYMOUR HADEN, Esq.

159 PORTRAIT OF COPPENOL: A Small Plate, 284.)

(Petit portrait de Lieven Coppenol, 174.)

SECOND STATE.—The mathematical instruments are introduced. From the
Utterson Collection.

Date assumed, 1641.

Lent by HENRY BRODTHURST, Esq.

160 THE DESCENT FROM THE CROSS: A Night Piece, 88

(Descente de Croix au flambeau, 58.)

From the Marshall Collection.

Rembrandt, 1654.

Lent by F. SEYMOUR HADEN, Esq.

161 THE DESCENT FROM THE CROSS: A Night Piece, 88.

(Descente de Croix au flambeau, 58.)

From the Aylesford Collection.

Rembrandt, 1654.

Lent by R. S. HOLFORD, Esq.

162 THE PRESENTATION, IN REMBRANDT'S DARK MANNER, 55.

(Présentation au temple, dite en manière noire, 23.)

From the Garle Collection.

Date assumed, 1655.

Lent by ST. JOHN DENT, Esq.

163 THE PRESENTATION, IN REMBRANDT'S DARK MANNER, 55.

(Présentation au temple, dite en manière noire, 23.)

From the Aylesford Collection.

Date assumed, 1655.

Lent by R. S. HOLFORD, Esq.

164 CHRIST PREACHING, 71.

*(Jésus Christ prêchant, la petite tombe, 39.)**Date assumed, 1651.*

Lent by F. SEYMOUR HADEN, Esq.

165 CHRIST PREACHING, 71.

*(Jesus-Christ prêchant, 39.)**Date assumed, 1651.*

Lent by R. S. HOLFORD, Esq.

166 JESUS DISPUTING WITH THE DOCTORS IN THE TEMPLE:

The Larger Sketch, 69.

(Jésus Christ au milieu des docteurs, 36.)

From the Chalon Collection.

Rembrandt, f. 1652.

Lent by F. SEYMOUR HADEN, Esq.

167 A LANDSCAPE, WITH A VISTA, 219.

(Le bouquet de bois, 223.)

THIRD STATE.—The name and date are added. From the Aylesford Collection.

Rembrandt, f. 1652.

Lent by HENRY BRODHIURST, Esq.

168 THE FLIGHT INTO EGYPT, IN THE STYLE OF ELZHEIMER, 61.

(Fuite en Egypté, dans le gout d'Elzheimer, 29.)

SECOND STATE.—The foliage is finished.

Date assumed, 1652.

Lent by R. S. HOLFORD, Esq.

169 THE FLIGHT INTO EGYPT, IN THE STYLE OF ELZHEIMER, 61.

A Photographic Copy of the rare, probably unique, impression from the plate of Hercules Seghers, which was made use of by Rembrandt. Traces of the original figures of Tobit and the Angel can be seen in the impression of the plate after the alterations. Procured from the Ryks Museum at Amsterdam.

170 THE TRIUMPH OF MORDECAI, 44.

(Le Triomphe de Mardochée, 12.)

From the Hipposley Collection.

Date assumed, 1652-4.

Lent by F. SEYMOUR HADEN, Esq.

171 THE SPORTSMAN, 208.

(Le Chasseur, 314.)

FIRST STATE.—From the Wilson Collection.

Date assumed, 1652.

Lent by Monsieur DUTUIT.

172 THE SPORTSMAN, 208.

(Le Chasseur, 314.)

SECOND STATE.—The house and barn on the left are effaced.

Date assumed, 1652.

Lent by F. SEYMOUR HADEN, Esq.

173 THE SPORT OF KOLEF OR GOLF, 129.

(Le jeu de Kolef, 97.)

FIRST STATE.—Before the white spaces at the top were filled up. From the Howard Collection.

Rembrandt, f. 1634.

Lent by F. SEYMOUR HADEN, Esq.

174 JESUS DISPUTING WITH THE DOCTORS IN THE TEMPLE:

A Sketch, 68.

*(Jesus-Christ disputant avec les docteurs, 35.)**Rembrandt, f. 1654.*

Lent by F. SEYMOUR HADEN, Esq.

175 THE NATIVITY, OR ADORATION OF THE SHEPHERDS, 50.

(La Nativité, 18.)

FIRST STATE.—With the white spaces near the top. From the Hugh Howard Collection.

Rembrandt, f. Date assumed, 1654.

Lent by F. SEYMOUR HADEN, Esq.

176 THE FLIGHT INTO EGYPT: THE HOLY FAMILY CROSSING A RILL, 60.

(Fuite en Egypte, passage de l'eau, 28.)

From the Duke of Buckingham's Collection.

Rembrandt, f. 1654.

Lent by F. SEYMOUR HADEN, Esq.

177 THE CIRCUMCISION, 52.

(La Circoncision, 20.)

FIRST STATE.—Has several white spaces near the top. From the Howard Collection.

Rembrandt, f. 1654.

Lent by F. SEYMOUR HADEN, Esq.

178 THE HOLY FAMILY; JOSEPH LOOKING IN AT THE WINDOW, 67.

(Sainte Famille ou la vierge ou chat, 34.)

FIRST STATE.—Several places near the top are white. From the Howard Collection.

Rembrandt, f. 1654.

Lent by F. SEYMOUR HADEN, Esq.

179 JESUS CHRIST ENTOMBED, 91.

(Jesus mis au tombeau, 61)

FIRST STATE.—In pure Etching.

SECOND STATE.—The finished plate.

Date assumed, 1654.

Lent by H. DANBY SEYMOUR, Esq.

180 JESUS FOUND BY HIS PARENTS IN THEIR JOURNEY FROM
JERUSALEM. 64.*(Jesus ramene du temple, 38.)*

From the Mariette Collection.

Rembrandt, f. 1654.

Lent by F. SEYMOUR HADEN, Esq.

181 DAVID ON HIS KNEES, 45.

*(David en prière, 13.)**Rembrandt, f. 1652.*

Lent by F. SEYMOUR HADEN, Esq.

182 OUR LORD AND THE DISCIPLES AT EMAUS, 92.

(Les pelerins d'Emmaüs, 63.)

FIRST STATE.—Before the rays and hat were defined.

Rembrandt, f. 1654.

Lent by F. SEYMOUR HADEN, Esq.

183 A LANDSCAPE WITH A GREAT TREE IN THE MIDDLE, 238.

(Le grande arbre, .340)

The only impression known of this doubtful print is in the Bibliothèque,
from which this Photograph has been procured.

Date assumed, 1654-8.

184 OUR LORD BEFORE PILATE, 80.

(Jésus Christ présenté au peuple, 51.)

FIRST STATE.—From the Aylesford Collection. The name and date appear
over the door to the right in the fourth state.

Rembrandt, f. 1655.

Lent by R. S. HOLFORD, Esq.

185 OUR LORD BEFORE PILATE, 80.

(Jésus Christ présente au peuple, 51.)

FIRST STATE.—The name and date appear over the door to the right in the
fourth State. From the De Festetis Collection.

Rembrandt, f. 1655.

Lent by F. SEYMOUR HADEN, Esq.

186 ABRAHAM'S SACRIFICE, 39.

(Le sacrifice d'Abraham, 6.)

From the Garle Collection.

Rembrandt, f. 1655.

Lent by R. FISHER, Esq.

187 FOUR PRINTS FROM A SPANISH BOOK, 40.

(Quatre Sujets pour un livre Espagnol, 8.)

On Parchment from the cut-plate :—All first State.

The Vision of Ezekiel.

The Image which Nebuchadnezzar saw in his dream.

Jacob's Ladder.

The Combat of David with Goliath.

Rembrandt, f. 1655.

Lent by Monsieur DUTUIT.

188 ABRAHAM FRANZ, 275.

(Abraham Frans, 176.)

SECOND STATE.—

Date assumed, 1655.

Lent by HENRY BRODHURST, Esq.

189 ABRAHAM FRANZ, 275.

(Abraham Frans, 176.)

FOURTH STATE.—The earliest State, with the hair dark.

Date assumed, 1655.

Lent by Rev. GRIFFITHS, D.D.

190 PORTRAIT OF JAN ANTONIDES VAN DER LINDEN, 266.

(Jan Antonides van der Linden, 181.)

FIRST STATE.—Before the cross lines upon the arm.

Date assumed, 1655.

Lent by R. S. HOLFORD, Esq.

191 OUR LORD CRUCIFIED BETWEEN TWO THIEVES, 81.

(Les trois Croix, 53.)

FIRST STATE—From the Otto Collection. The name and date appear in the second State.

Rembrandt, f. 1653.

Lent by HENRY BRODHURST, Esq.

192 OUR LORD CRUCIFIED BETWEEN TWO THIEVES, 81.

(Les trois Croix, 53.)

FIRST STATE—From the Pierre Remy Collection. The name and date appear in the second State.

Rembrandt, f. 1653.

Lent by R. S. HOLFORD, Esq.

193 OUR LORD CRUCIFIED BETWEEN TWO THIEVES, 81.

(Les trois Croix, 53.)

The altered plate.

Rembrandt, f. 1653-5.

Lent by F. SEYMOUR HADEN, Esq.

194 JOHN LUTMA, 278.

(Janus Lutma, 182.)

FIRST STATE (so called).—Completed in crayon by Rembrandt.

Rembrandt, f. 1656.

Lent by E. CHENEY, Esq.

195 JOHN LUTMA, 278.

(Janus Lutma, 182.)

FIRST STATE (so called).—From the Barnard and Hibbert Collection.

SECOND STATE.—The window and bottle still wanting.

THIRD STATE.—With the names of Rembrandt and Lutma. And a counter-proof of the third State.

Rembrandt, f. 1656.

Lent by R. S. HOLFORD, Esq.

196 YOUNG HAARING, 277.

(Haaring le jeune, 170.)

FIRST STATE.—Before the window rod and name. From the Barnard Comesina, Sheepshanks, Knighton, and Maberley Collections.

Rembrandt, f. 1655.

Lent by HENRY BRODHURST, Esq.

197 PORTRAIT OF VAN TOLLING, 286.

(Le Docteur Petrus van Tol, 188.)

FIRST STATE.—From the Collection of M. Verstolk de Soelen.

Date assumed, 1656.

Lent by Rev. GRIFFITHS, D.D.

198 PORTRAIT OF VAN TOLLING,

(Le docteur Petrus van Tol—l'avocat Tolling—188.)

SECOND STATE.—From the Aylesford Collection.

Date assumed, 1656.

Lent by R. S. HOLFORD, Esq.

199 OLD HAARING, 276.

(*Haaring le vieux*, 178.)

THIRD STATE (so-called).—From the Garle Collection.

Date assumed, 1656.

Lent by HENRY BRODHURST, Esq.

200 OLD HAARING, 276.

(*Haaring le vieux*, 178.)

THIRD STATE (so-called).—From the Esdaile Collection.

Date assumed, 1656.

Lent by H. VAUGHAN, Esq.

201 OLD HAARING, 276.

(*Haaring le vieux*, 178.)

THIRD STATE (so-called).—

Date assumed, 1656.

Lent by H. DANBY SEYMOUR, Esq.

202 OLD HAARING, 276.

(*Haaring le vieux*, 178.)

THIRD STATE (so-called).—From the Aylesford Collection.

Date assumed, 1656.

Lent by R. S. HOLFORD, Esq.

203 SAINT FRANCIS PRAYING, 112.

(Saint François à genoux, 78.)

SECOND STATE.—With the background to the right added. In this State the name is repeated a second time.

Rembrandt, f. 1657.

Lent by R. S. HOLFORD, Esq.

204 SAINT FRANCIS PRAYING, 112.

(Saint François à genoux, 78.)

SECOND STATE.—With the background to the right added.

Rembrandt, f. 1657.

Lent by F. SEYMOUR HADEN, Esq.

205 ABRAHAM RECEIVING THE ANGELS.

*(Abraham recevant les anges, 2.)**Rembrandt, 1656.*

Lent by F. SEYMOUR HADEN, Esq.

206 OUR LORD IN THE GARDEN OF OLIVES, 79,

*(Jesus au jardin des Oliviers, 50.)**Rembrandt, f. 165—. Date assumed, 1657.*

Lent by F. SEYMOUR HADEN, Esq.

207 JESUS AND THE SAMARITAN WOMAN AT THE WELL: An
arched plate, 74.

(*La Samaritaine*, 45.)

SECOND STATE.—The plate cut to the size of the subject.

THIRD STATE.—With the name and date. From the Collections of M. de Jong, Barnard, and Esdaile.

Rembrandt, *f.* 1658.

Lent by R. S. HOLFORD, Esq.

208 A NAKED WOMAN, SEEN FROM BEHIND, 202.

(*La Nègresse couchée*, 169.)

FIRST STATE.—Before the work was continued to the top of the plate.

Rembrandt, 1658.

Lent by F. SEYMOUR HADEN, Esq.

209 A WOMAN PREPARING TO DRESS AFTER BATHING, 196.

(*Femme au bain*, 163.)

Some interesting suggestions regarding this and similar pieces are found in Charles Blanc's Second Vol., pp. 19, &c.

FIRST and SECOND STATES.

Rembrandt, *f.* 1658.

Lent by J. WEBSTER, Esq.

210 PORTRAIT OF REMBRANDT ON A HIGH AND NARROW
PLATE, 32.

From Wilson's description it is evident that he had never seen this Print.
This is the impression from the Barnard Collection, referred to by
De Claussin.

Rembrandt, f. 1658.

Lent by Monsieur DUTUIT.

211 THE WOMAN WITH THE ARROW, 199.

(*La femme à la flèche*, 166.)

FIRST STATE.—With the clear spaces.

Rembrandt, f. 1661.

Lent by F. SEYMOUR HADEN, Esq.

212 PORTRAIT OF COPPENOL : A Large Plate, 285.

(*Grand Portrait de Lieven Coppenol*, 175.)

SECOND STATE.—Before the curtain in the background. From the Aylesford
Collection.

Date assumed, 1661.

Lent by R. S. HOLFORD, Esq.

213 PORTRAIT OF COPPENOL : A Large Plate, 285.

(*Grand Portrait de Lieven Coppenol*, 175.)

BETWEEN THE SECOND AND THIRD STATES—From the Buckingham, Like
and Verstolk Collections.

Date assumed, 1661.

Lent by HENRY BRODHURST, Esq.

LONDON:
PRINTED BY JOHN STRANGEWAYS,
Castle St. Leicester Sq.



Rembrandt

Haltner sc.

ETCHING IN ENGLAND.

From Cassell's 'MAGAZINE OF ART.'

IN these days of universal knowledge it may, perhaps, be considered an audacity to commence with definitions, and with explaining what an etching really is, and in what its merits consist. But as there is no word in the language of art which is more misapplied, and as assuredly there is no branch of art which is more rapidly forcing its way into the notice of the English art-loving world than Etching, the liberty will, we trust, be condoned.

No clue to the origin of the word is to be found, either in the hand-books, or the more elaborated works, on etching; its derivation is undoubtedly German, being found in *aetzen*, to feed, corrode, macerate; representing the feeding of the aquafortis on the copper, where it is exposed through the varnish being removed by the needle: thus a real etching is an engraving on a plate of copper made by means of the surface—first covered with varnish—being exposed by a needle, and eaten into by acid. This being so, neither a pen-and-ink drawing, nor what is known as a 'dry point' etching (being an engraving made by a series of furrows cut with a needle, or burin, into a plate of metal), can with any degree of rightness be classed under the heading of etchings.

And now as to the qualities which must be inherent in an etching, if it is to be a good and enduring work.

First and foremost, every line must evidence *thought*—artistic thought, thought in selecting only what an etching can properly interpret, and leaving all else; remembrance that there is no repentance, that the line once made must endure for ever, as perpetual evidence either of rightful precept or of useless work.

Next, the lines must show *power*—athletic power, knowledge of subject, indications that the whole has been grasped and comprehended before it has been entered on; the power, however, remaining obedient, the facile hand and supple wrist following as the servant of the brain.

Still further, it must possess *individuality*, no servile following in the wake of a master.

Lastly, at every point it must blossom with *truth*, every line must show that no fancy, no endeavour at pleasing the beholder, has been sought after, but that a fearless and conscientious following after truth has been the sole and only aim.

Having thus distinguished between what is etching, and what is not, and having ascertained the virtues which go to make it everlasting, we at once proceed to trace the growth of English etching, and shortly review the present conditions of the art in this country.

To arrive at its founders does not require a prolonged survey of the past.

If Hollar and Vandyke, who really were not Englishmen, be excepted, the commencement of the present century may be taken as its starting-point. Turner was almost the first to attempt it, but it was only his rivalry of Claude and his 'Liber Veritatis,' and as a consequence his issue of the 'Liber Studiorum,' that made him employ it. Of course he succeeded magnificently, and his etchings have, so far as landscape is concerned, never been surpassed. Though they were intended merely as foundations for a superstructure of mezzotint, many of them are more highly prized in their early condition than in the finished state of the plate. Amongst such may be mentioned 'Æsacus and Hesperie,' 'The Stork and the Aqueduct,' and 'Jason.'

Wilkie and Geddes are the only etchers of note who connect Turner's work in the early years of the century with 1840, when the Etching Club was formed. That club had its origin more in conviviality than in any earnest desire to foster the art. Its efforts, and those of the Junior Etching Club, resulted only in the production of a volume now and again, combining the fatal errors of being prettily got up and appealing to popular taste. Would space permit, it could be shown how the very smallness in the size of the volume inflicted a mortal wound on its authors, just as the exaggerated size of the publications of the French Club has been a source of much weakness to them.

The most noteworthy of the Etching Club issues were: 'The Deserted Village,' 1841; 'Etched Thoughts,' 1844; Gray's 'Elegy,' 1847; 'L'Allegro,' 1849; 'Songs of Shakespeare,' 1852; 'Volumes of Etchings,' 1857 and 1865.

Scattered throughout the pages of these volumes will be found the products of artists of such household names as Millais, Cope, Ansdell, Frith, Fred. Taylor, Redgrave, Samuel Palmer, and Hook—all the etchers of the day, with the exception of Ruskin and Cruikshank.

The majority of these etchings will at once impress, even the eye uneducated to the art, with the palpable attempt of the artist to convey in his etching a similarity to his painted work; an endeavour to imitate, with considerable labour, by means of the needle on the plate, the effect of the brush and the paint on the canvas, little witting that by so doing he transgressed the first rule of etching, and may be said, at the outset, to have ceased to be a true etcher.

Ruskin, speaking of three engravers, representative of the early, the central, and the modern school, says:—

'Botticelli wants with as little engraving as much Sibyl as possible. For his head is full of Sibyls, and his heart. He can't draw them fast enough: one comes, and another, and another, to be engraved for ever, if only he had a thousand hands and lives. He scratches down one, with no haste, with no fault, divinely careful, scrupulous, patient, but with as few lines as possible. Another Sibyl—let me draw another, for Heaven's sake, before she has burnt all her books and vanished.

'Dürer is exactly Botticelli's opposite. He is a workman to the heart, and will do his work magnificently. But anything will do; a Sibyl, a skull, a Madonna and Christ, a hat and feather, a pig with five legs. But see if I don't show you what engraving is!

'Beaugrand wants as much Sibyl and as much engraving as possible. He has no ideas of his own, but deep reverence and love for the works of others, and will give his life to represent another man's thoughts.'

These forcible distinctions between the different methods of engraving are still more applicable with regard to etching, which, as the same master says, 'can never but be comparatively incomplete; for it must be done throughout, with the full force of temper, visibly governing its lines, as the wind does the fibres of clouds.'

But to return to our subject. It can well be imagined that the spasmodic efforts of the etching clubs were futile to raise any interest in the English branch of the art. The etchers of the day could not, with justice, quote the unheard-of prices that were then being given for works of the great foreign masters—eleven hundred guineas for the Hundred Guilder print, and a hundred and twenty pounds for a Rembrandt that thirty years before had fetched but thirty shillings—and say that a prophet is not without honour save in his own country—for they themselves were producing nothing of any worth.

In what way, then, was the public interest in etching awakened? By the Academy, the national training school for art? Mr. Hamerton, in his 'Etching and Etchers,' shows the assistance accorded to it in 1868 by the Royal Academy. He describes how, in the least corner of the least room in Trafalgar Square, the great art obscurely dwelt. How a placard with the word 'Engravings' was posted up outside, lest visitors should miss the room altogether. How one day the words 'and Etchings' appeared, in pencil, written underneath the big black printed word 'Engravings;' and how touched he was by this tardy recognition of his beloved art, until he found that it had not been added by academical authority, but by a lover of etchings and hater of academies, just to let the people know that the art was in existence. And as the same treatment has been pursued down to the present day,* the Academy clearly has had nothing to do with it. Whence, then, has it sprung?

It may, probably, be traced to a twofold, or perhaps a threefold source.

First, the appearance about the same time of two thorough etchers—James Abbott Macneil Whistler, and Francis Seymour Haden.

Secondly, of an advocate able to impress upon the world the value of theirs and such-like work, the advocate being Philip Gilbert Hamerton.

Thirdly, but in a less degree, by the institution of an Exhibition—'The Black and White.' This Exhibition has done much, and, we hope, will in the future do still more for English art. It has opened an outlet for the sale of the black and white studies which should be the forerunners of every picture, but which, so long as he could find no market for them, the English artist was fain to forego. Still we are obliged to say that the Exhibition has only assisted etching in a *less* degree, for this reason. In the Egyptian Hall etchings have to scramble for position with demonstrative efforts of every hue, the products of the crayon, the brush, the pencil, and the pen. Diminutive in size, through the teachings of their school, and delicate in treatment, they so shrink away amongst their more forcible comrades that they are never seen save at a disadvantage. And so one searches in vain for the works of the best etchers on the walls.

* In last year's Exhibition, out of a total of 1547 works, but seventy-five are etchings and engravings.

Mr. Whistler, an American by birth, commenced his art career in the studio of Gleyre at Paris. Whilst there he published his first etchings in November, 1858, under the title, 'Douze Eaux-fortes d'après Nature, par James Whistler,' dedicated 'à mon vieil ami, Seymour Haden.' They show much careful work and honest etching, 'La Marchande de Moutarde' and 'The Kitchen' being pre-eminent. The title-page represents the artist himself engaged in making the drawings from which the series were executed, and surrounded by *gamins* doing their best to render his task an impossibility. These and some score of others, amongst which may be named 'Little Seymour,' and a portrait of his printer, A. Delâtre, were the sum of his labours in and prior to the year 1859, when he came to England. Once here, he took up his residence upon* and on the banks of the Thames, and produced the series of etchings upon which his fame as an etcher will rest.

From Battersea, in full view of which he occupied until very recently a house (it forms the subject of one of Mr. Haden's best etchings), down to Wapping, Mr. Whistler etched the river at every turn. Chelsea Bridge, Cadogan Pier, Vauxhall, the Houses of Parliament, Old Westminster and Hungerford Suspension Bridges—these were amongst his subjects above bridge; whilst below he drew in an inimitable manner every nook and cranny of the quaint old warehouses and wharfs at Limehouse, Rotherhithe, Billingsgate, and the Pool. Sixteen of the foregoing subjects were published in 1871, by Messrs. Ellis and Green, the issue being limited to 100 copies of each.†

During the years 1860-2, he principally, so far as etching was concerned, directed his attention to making etchings from sketches, previously made, of Breton and Parisian life. He was at this time an exhibitor in the Royal Academy, his 'Lady at the Piano' being much commented on in the former of these years. A visit in 1863 to Holland, in company with Mr. Haden, resulted in but two etchings, one of the river at Amsterdam, entitled 'The Tolhuis,' the other of two figures. Neither of them has been published.

A collector of his works anterior to this time has not been able to find more than seventy etchings, and that number would include everything up to the year 1872, since which date Mr. Whistler has almost exclusively confined himself to 'dry points,' executed more as illustrations of the 'harmonies' which, at the Grosvenor Gallery and elsewhere, have excited more varied criticism than aught else. The last year or two have seen him occupied, amongst other things, in the decoration of Mr. Leyland's magnificent house, and his own newly erected one near the Chelsea Embankment, and in illustrations of the London streets for the pages of *Vanity Fair*, and the defunct *Piccadilly*. The acquisition of the majority of Mr. Whistler's etchings has always been a matter of some difficulty, the following being the only ones that have been really published:—The French set of twelve and a title; the sixteen Thames etchings before mentioned; 'Billingsgate,' issued in the *Portfolio*, January 1878; Limehouse, published 1878.

Mr. Haden was born in the year 1818. Educated at the London University, he in his twentieth year was studying medicine at the Sorbonne in Paris. In 1839 he attached himself to the hospital at Grenoble. In 1840 he was again at Paris, and having in 1842 become Medallist of the University of London, and Member of the College of Surgeons, he passed the years 1843-4 in Italy. On his return to London he soon acquired a considerable and rapidly increasing practice as a surgeon. In 1851 he was instrumental in founding the Hospital for Incurables, and at the Great Exhibition in that year, and again in 1862, he was a juror.

It may well be asked, how was all this compatible with success as an etcher? It came about thus:—When at Grenoble he had paved the way for future distinction as a draughtsman by a lengthened study of the human body. This had been followed up by the advantage when in Italy of a close acquaintance with a French artist of note, under whose tutelage many a drawing in water-colour was undertaken. But above all, during these years, Mr. Haden had been an admirer of the works of Rembrandt, and a collector, not for the sake of mere acquisition, but for the purpose of information and comparison. So that when, in the year 1859, the tension of a heavy practice broke down his health, and necessitated a temporary rest, what more natural than that the student of Rembrandt should, during his abstention from work, take up the needle and try his hand on the copper? The result was the 'Etudes à l'Eau-forte.' Published in Paris and in London, both there and here the highest praise was meted out to them, and according to Mr. Hamerton, to this work alone is to be ascribed the revival of the interest in etchings. Mr. Haden, in writing of them, describes how they were produced: 'tout était fait dans un accès, une fureur de plaisir, et était fini le soir même.' With renewed health the etcher terminated what he termed as 'une courte et délicate vie d'artiste, un fort petit épisode, un jour de fête, pour ainsi dire, dans une carrière longue et laborieuse;' and until the issue some three years back, of the magnificent plate of 'Calais Pier,' no further work of any importance was undertaken by him. Quite recently a set of twelve plates have been published,‡ but several were executed some years ago.

The total of Mr. Haden's etchings are between seventy and eighty, the most noteworthy being

* For some time he actually lived in a boat on the river.

† Proofs of these can be obtained of The Fine Art Society, price 14 guineas the set. See list of Mr. Whistler's Etchings.

‡ These can also be seen at the Fine Art Society.

'The Calais Pier' (after Turner), 'The Breaking-up of the Agamemnon,' 'Shere Mill Pond,' 'Battersea Reach,' 'A By-road in Tipperary,' and 'The Berthe Laure of Paris,' a rare proof of which sold for £22 at a recent sale. The 'Etudes,' however, are the most characteristic illustrations of his work. The 250* sets which were published were originally issued at fifteen guineas. They now command at least double that price, and will probably continue to rise in value.

It will be seen from what we have said, that neither of these etchers has in any way intruded their works upon the public—nay, rather the reverse—for Mr. Whistler plumes himself upon his works being 'ungetatable' and rare; probably from the very proper notion that that which is easily procurable is not valued; and Mr. Haden is beyond measure particular that nothing of his shall be promulgated except what is first-rate, not only as to work, but condition.† Therefore, were it not that Mr. Haden has, by loans to exhibitions of his Rembrandts and valuable treatises thereon, imparted much information on the subject of etchings, it might with truth be said that in no way save as producers of good work have either assisted in forwarding the English school of etchings. Its rise in popularity may therefore, to so much the greater extent, be attributed to Mr. Hamerton.

His first work, 'Etching and Etchers,' is too well known to need extended comment here. The fact that, originally published at a guinea and a half, it is not now easy to obtain at four times that amount, speaks as to the value set upon it by the connoisseur. 'A Manual on Etching' was quickly followed by the first number of the 'Portfolio' magazine, which, devoted almost exclusively to the editor's favourite branch of art, has during its ten years' life been instant in promoting and extending the limits of its popularity. It is a daunting fact, however, and one not easily explained, that whilst it has succeeded in increasing the love for etchings, it has as yet entirely failed to raise up a school of etchers in England. At the outset, each successive month saw an illustration of an English etcher's work. But less than a year sufficed to run through the cycle of their number, and when it is proposed to reproduce by etchings the principal pictures in our National Gallery, the task is entrusted to foreigners, and very recently a Frenchman has been selected to illustrate the life of Turner! Nor is this exclusion of Englishmen confined to the 'Portfolio.' Etchings of several Academy pictures and portraits have of late years been published, but invariably the work has been handed over to foreigners—testimony of the most impartial kind, that if in England the taste for etchings has increased, the etchers themselves have not. There is probably no branch of art in which such an opening exists as in that of figure etching, for at present we do not possess a single etcher in that line.

The forward march of etchings was for a considerable period hampered by the action of the printsellers themselves. By a rule of the Association under which they are banded together, they were prohibited from selling any proofs above a certain value, unless such proofs were the property of one of themselves, had been stamped with the stamp of their Association, and had been printed by one of their number. An etcher of any standing naturally revolted against such restrictions, for thereby not only was the printing, but the control of the issue of his productions, taken altogether out of his hands. After a lengthy struggle, in which the etchers were aided by the principal houses in the trade, the rule has been annulled, so far as etchings are concerned, and we may, as a consequence, expect material improvement in the prospects of this branch of the arts, from the greater publicity that will now be afforded to it.

A few words of warning to the would-be collector may well close this article. In etchings, more than in aught else, it is the fashion to pay extravagant prices for rare states. An example of this was seen some years ago in the case of Rembrandt's 'Sleeping Dog.' Originally etched in the corner of a plate, he afterwards cut it down. Only one impression of this early state is known, and for this the British Museum gave 120*l.*; the only difference between it and an ordinary copy being six square inches of white paper, which Rembrandt considered injurious to his etching. The same system is occurring every day. At a sale a few months ago, what was described as a unique trial proof of 'Egham Lock,' by Mr. Haden, sold for nine guineas. It had, as a foreground, troubled water. The artist in this case at once thought the plate would be improved by quieting the water, and a second impression showed the improvement; but this decidedly superior etching fetched but three pounds. If a collector of etchings will but remember that an etching is not good, or a desirable possession, because it is rare; if, before he purchases, he bears in mind, looks for, and insists on having, the qualities we have shown to be a necessity to lasting work; if he will learn to value his etchings because they possess these qualities, and not because he has what his neighbour has not, he will become a benefactor to art, and a true connoisseur, and he will leave the ranks of those foolish ones who rush in and buy a work, either because it is the fashion, or because it has a name, without waiting to examine into its merits, or even troubling to seek out what they possibly are.

M. B. H.

* 180 sets only were printed, owing to the failure of some of the more delicate plates.

† Both print every copy of every etching they issue themselves.



ETCHINGS, *LIBER STUDIORUM, & ENGRAVINGS.*

Please understand that this List varies from time to time as Sales occur, but the majority of the subjects contained therein are always in Stock.

HADEN (FRANCIS SEYMOUR).

THE NEW ETCHINGS,

‘WINDSOR’ AND ‘GREENWICH.’

THE first of these Etchings, ‘WINDSOR,’ is now ready for delivery.

The view taken is of the town and older part of the Castle, from the creek used by the Etonians for bathing.

The main river, the course of which is indicated by the barge at anchor, runs at right angles with the creek, passing under the Castle and between it and the mass of trees which form the left foreground.

The hazy tone of the distant Castle, the long line of cumulus behind it, and the few flocculent clouds above, the drooping flag, the motionless sail, and the bathers, are intended to suggest a bright and tranquil day, and to contrast with the more sombre character, rougher scene, and later hour of ‘Greenwich.’

The ‘GREENWICH’ will be ready on the 1st of May.

The Plates of each of these Etchings will be printed at Mr. HADEN’S press, and are under his control as to limitation of impression; and each copy issued will bear his signature, in proof of its being as good an impression as can be taken from the Plates.

In framing, the impression should be laid under a sunk mount showing an inch

HADEN (FRANCIS SEYMOUR), *continued.*

									£	s.	d.
Horsley's House at Willesley	4	4	0
Kensington Gardens.	(The Large Plate.)	£2	12	6			(Small Plate)		3	3	0
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Kilgaren Castle	2	12	6
Kenarth	2	12	6
Kidwelly Town	2	2	0
Mount's Bay	3	3	0
Newcastle in Emlyn	2	12	6
O Laborum !	...	...	...	...	...	...	...	...	1	11	6
Out of Study Window	...	...	...	...	...	...	...	...	2	2	0
On the Test. First State	...	...	...	...	...	...	...	...	5	5	0
Purfleet	...	...	...	...	...	...	...	...	3	3	0
Penton Hook	...	...	...	...	...	...	...	...	4	4	0
Puff Asleep	...	...	...	...	...	...	...	...
Railway Encroachment	...	...	...	...	...	...	...	...	2	2	0
Ruins in Wales	...	...	...	...	...	...	...	...	1	11	6
*Sub Tegmine	...	...	...	...	...	...	...	...	3	3	0
*Sonning Almshouses	...	...	...	...	...	...	...	...	2	2	0
Shepperton	...	...	...	...	...	...	...	...	2	2	0
Shere Millpond	...	...	...	...	...	...	...	...	5	5	0
Sunset on the Thames. First State	£3	3	0	...	...	...	Second State		3	3	0
Sketch on Back of Zinc Plate	...	...	...	...	...	...	...	...	1	11	6
Sunset in Ireland	...	...	...	...	...	...	...	...	4	4	0
Sonning	...	...	...	...	...	...	...	...	3	3	0
Study of Stems	...	...	...	...	...	...	...	...	1	11	6
*Twickenham Bushes	...	...	...	...	...	...	...	...	0	10	6
The Mill-wheel. First State	£3	3	0	Second State		3	3	0
Thomas Haden of Derby	2	2	0
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The Holly Field	1	1	0
Twickenham Church	3	3	0
Towing-Path. First State	£4	4	0	Second State		4	4	0
The Three Sisters	...	...	...	...	...	...	...	...	4	4	0
The Inn at Sawley. (Unfinished)	...	...	...	...	...	...	...	...	4	4	0

MÉRYON (C.).

Born at Paris, 1821, of English origin, a man of tender soul, probably derived from his mother. In 1837 he went to the Naval School at Brest. He made several voyages, and from 1842 to 1846 he circumnavigated the globe in the corvette *Le Rhin*. On account of his delicate constitution he gave up the sea-service. Whereupon he writes :—‘A few words on my past life as a naval officer. I wore the epaulette but a short time. I laid it aside simply because I did not feel sufficiently strong, either physically or morally, to command in all circumstances men, the majority of whom I consider as the most devoted, the most honourable, the best that can be met with. It is with a profound sentiment of sincerity that I feel honoured in having spent the best part of my youth in the midst of such men, whether officers or sailors. The above-mentioned reason, joined to a natural inclination I have always had for the arts, has made me venture upon the path on which I now walk.’

Méryon returned to Paris, 1847; he painted pictures, in which he failed; for although he possessed in a consummate degree a knowledge of the relative value of light and shade, either his eyes did not appreciate, or his hands could not manipulate, colour. He thereupon acquired his first notions on the art of etching, of which he ultimately became the great master. To exercise himself in the etching point he made copies of the old masters. His genius was rapidly developing, and Victor Hugo wrote of his works :—‘These etchings are magnificent things; this fine imagination should not be fettered in the great contest which it is waging—now in contemplating the ocean—now in contemplating Paris—the breath of the infinite traverses the works of M. Méryon, and makes his etchings more than pictures—visions.’

Old Paris was being demolished; the picturesque swept away; and monuments, revered for their historical associations, ruthlessly destroyed, to be replaced by the monotonous and dreary productions of Imperial Communism. Méryon set to work to preserve, ere it was too late, records of the poetry of old Paris; and produced, with his etching needle, the most marvellous series of works of our time: full of power, of truth, yet of tragic mystery: preserving the details of architecture, he filled up his works with the reflex melancholy of his own soul. But to live he must sell. He had not yet made taste to admire his works; publishers and buyers would have nothing to do with them. Modest, nervous, tongue-tied, and irritable, he tramped Paris with his folios of etchings, but beyond placing a few impressions in the hands of dealers, who sold little and paid less, neither public nor private taste, nor patronage, did anything for him. In a fit of despair he destroyed the copper plates. Darker days set in upon him, and he passed into—worse than the valley of the shadow of death—the madhouse of Charenton, whence he was released by death.

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MÉRYON (C.), *continued.*

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Tourelle, Rue de la Tisseranderie (B. 41). ...	5	5	0	...	—	...	—	—	—
Le Rue du Mauvais Garçon ...	3	3	0	...	—	...	—	—	—
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La Galerie de Notre-Dame (B. 38). ...	5	15	6	...	2	2	0	...	1 1 0
Passerelle du Pont au Change (B. 26). ...	1	1	0	...	—	...	—	—	—
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Retrodution 4 ...	1	1	0	...	—	...	—	—	—
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MILLET (J. F.).

Born in 1815 at Gréville, in La Manche, and died January, 1875, at Barbison, near Fontaine-bleau. He was the son of a peasant, but early showed genius for painting; and the municipality of Gréville subscribed 600 francs to send him to Paris, where he studied under Paul Delaroche. He became the pathetic and poet painter of nature and the peasantry—of ‘Sowers,’ ‘Haymakers,’ ‘Reapers,’ ‘Shepherds,’ ‘Gleaners,’ ‘Knitters.’ Millet married young, had fourteen children, and lived the simplest life. He painted slowly, as he said he loved to see his pictures grow. They produced him little in his lifetime, though they are a fortune to those who now possess them. With Corot, Rousseau, Frère, and others, Millet founded a school on the love of nature and humanity. Solemn, not cynical; subtle, not ascetic; truthful, not flashy; laborious—for ever seeking a higher and a higher standard. ‘In his Art,’ said the *Athenæum*, the week after his death, ‘Millet came nearer to Rembrandt than any of the Moderns in dealing sometimes with unbounded wealth of light, sometimes with worlds of shade—now producing ineffable mysteries of tone, then seeming to meditate in a solemn paradise of colour.’ He did a few etchings of remarkable power, expression, and pathos.

							£	s.	d.		£	s.	d.
Auvergnate Filant	2	2	0	...	—	—	—
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La Cardeuse	14	14	0	...	—	—	—
La Nourrice	5	5	0	...	—	—	—
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Pieter Codae pinx.

LA COURANTE.

L'Art.

L'ART.—A WEEKLY ARTISTIC REVIEW. Fifth Year.

Director for England ... MR. J. COMYNS CARR.

L'ART is richly illustrated with Etchings and Engravings after the works of English and Foreign Artists.

Arrangements for the Coming Season.

PROFESSOR COLVIN will contribute a series of articles on the Early Engravers, which will be Illustrated by reproductions from their works, executed in facsimile.

Articles will again be devoted to the Exhibitions of the *Salon*, the *Royal Academy*, and the *Grosvenor Gallery*.

These articles will be Illustrated by numerous Engravings, accompanied by full-page Etchings after the principal Pictures.

Original Drawing by MR. E. BURNE JONES.

Mr. E. BURNE JONES has consented to execute a Drawing after the picture of the CHANT D'AMOUR, Exhibited last year at the Grosvenor Gallery. The Drawing will be reproduced by AMAND DURAND, and will be printed on Dutch paper.

The Triumphal Entry of Charles V. into Antwerp, by HANS MAKART.

A magnificent Etching by M. LALAUZE of this important work, which occupied so prominent a place in the Paris Exhibition, will shortly be published. It will be of exceptional size (22 inches in length), and will be issued independently of the Journal. A copy of the plate will, however, be presented gratuitously to all Annual Subscribers to L'ART, whose subscriptions for the year 1879 have been received before the 31st of March.

Etchings after English Pictures recently published in L'ART.

THE CORN-FIELD. By J. PARK, from the Picture by CONSTABLE, in the National Gallery.

THE ROMANTIC HOUSE. By J. PARK, from the Picture by CONSTABLE.

THE FIRST COMMUNION AT DIEPPE. By LALAUZE, from the Picture by P. R. MORRIS, A.R.A.

PORTRAIT OF MADAME BISCHOFFSHEIM. By WALTNER, from the Picture by J. E. MILLAIS, R.A.

A YEOMAN OF THE GUARD. By WALTNER, from the Picture by J. E. MILLAIS, R.A.

A MOONLIGHT PASTORAL. By J. PARK, from the Picture by CECIL LAWSON.

TRAWLERS WAITING FOR DARKNESS. By CHAUVEL, from the Picture by COLIN HUNTER.

BEARERS OF THE BURDEN. By GAUCHEREI, from the Picture by G. H. BOUGHTON.

Proofs of the above, drawn on Vellum and Japanese paper, may be inspected at the Society's Galleries.

A Specimen of the Etching in L'ART, 'LA COURANTE,' will be found inserted in this Catalogue.

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	£	s.	d.
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Æsacus and Hesperie	7	7	0
Arveron, Source of the	6	6	0
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Blair Athol, Near. (Engraver's Proof, £15 15 0)	6	6	0
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Bridge and Cows	2	2	0
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Lauffenburgh	2	2	0
Leader Sea Piece	2	12	6
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Mont St. Gothard	4	4	0
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Okehampton Castle	2	2	0
Peg Boat	5	5	0
Pembury Mill	3	3	0
Procris and Cephalus	4	4	0
Raglan Castle	6	6	0
Rispah	3	3	0
Rivaulx Abbey	2	2	0
River Wye—See Chepstow			
Ships in a Breeze	2	12	6
St. Catherine's Hill	2	2	0
Solitude	4	4	0
Solway Moss	6	6	6
Straw-Yard, The	2	12	6
Sun between Trees	2	2	0
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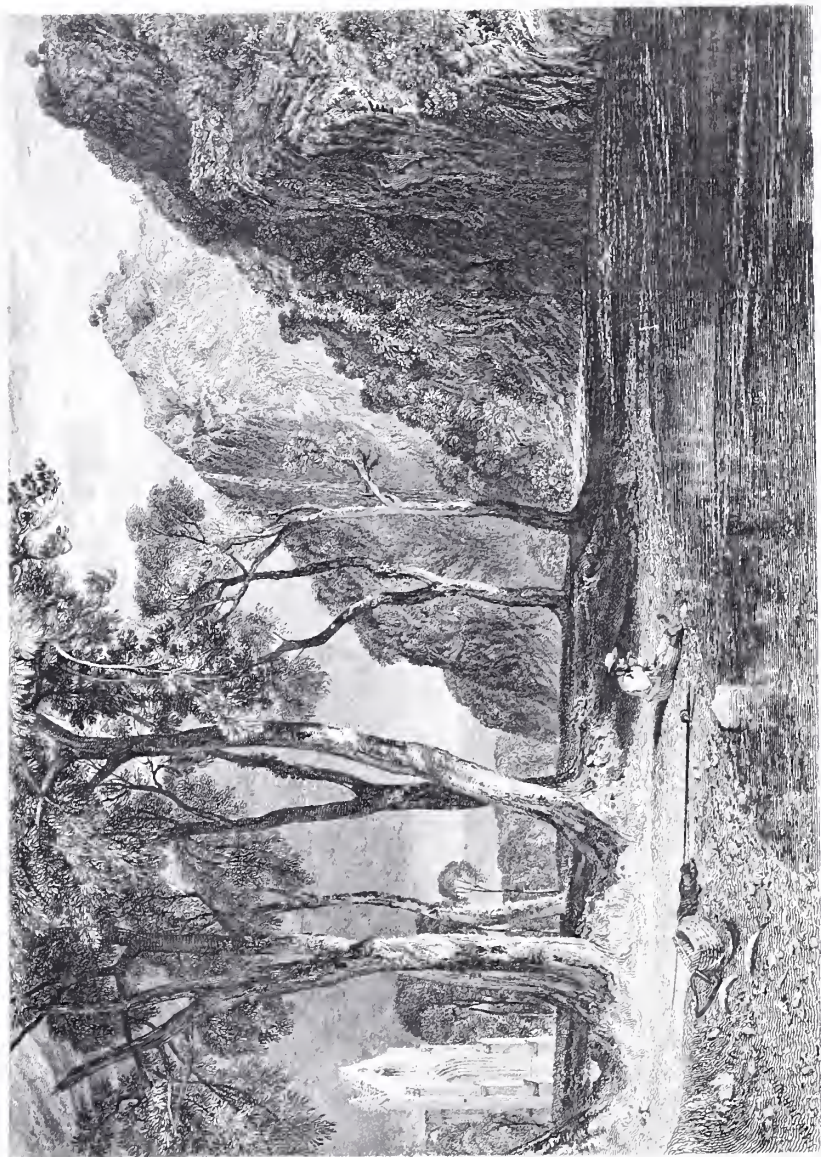
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'No'	1875	...	8	8	0	12	12	0	...	1	1	0
Hon. Ann Bingham...	1875	...	6	6	0	12	12	0	...	1	1	0
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Lady Ann Fitzpatrick	1875	...	8	8	0	—			...	1	1	0
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'Yes'	1878	...	10	10	0	—		...	—			
Duchess of Devonshire	1879	...	10	10	0			„	2	2	0	
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8
Burlington Fine Arts Club

1872.

EXHIBITION

ILLUSTRATIVE OF

TURNER'S LIBER STUDIORUM

CONTAINING

CHOICE IMPRESSIONS OF THE
FIRST STATES, ETCHINGS, TOUCHED PROOFS,
AND ENGRAVER'S PROOFS; TOGETHER WITH THE
UNPUBLISHED PLATES, AND A FEW ORIGINAL
DRAWINGS FOR THE WORK.



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1872.

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remain so, since now the difficulties of collecting have increased tenfold. Probably a large majority of the best specimens to be found in our Exhibition were originally in his possession.

The full title which Turner chose for his work was 'Liber Studiorum : illustrative of Landscape compositions, viz. Historical, Mountainous, Pastoral, Marine, and Architectural.' It has been sometimes supposed that we owe its appearance to Turner's emulation of Claude, and especially to his desire to surpass the *Liber Veritatis* of that artist. If such were his motives, one must at once avow that the contest was unequal ; for the studies after Claude which he aimed to excel were not selected and arranged to display the range of that painter's genius, and they were executed long after his death, whilst *Liber Studiorum* owes its greatest force to the careful preparation of the plates by the artist himself, and the constant supervision which the painter maintained over the engraver's work.

The issue of *Liber Studiorum* began in the year 1807. Its publication was fitful, irregular, and unbusiness-like. Turner employed no professional publisher to put forth the work for him. There is, indeed, so far as we have been able to ascertain, no trace of any prospectus or advertisement intended to recommend the work to the public. Five plates were issued together in a part, and it is supposed that the work, according to the original plan, should have extended to twenty such parts, that is, one hundred plates.

The first four parts were issued under an arrangement with Charles Turner, the engraver, according to which he was to engrave all the plates. On all but a few of the earliest of these his name appears as publisher, as well as engraver, and it has been suggested that the original design of the work was partly due to him. Rather a hard bargain is said to have been struck by

the painter with his namesake for the performance of these twofold duties. However that may be, the engagement between them terminated not very amicably after the appearance of twenty plates, and thenceforward Turner, the painter, became his own publisher, arranged the work himself, and sold the copies at his own house.

Whether the rupture arose entirely out of pecuniary differences may be questioned, since certain remarks of the painter to be found on a touched proof of No. 14, noticed in the Catalogue, indicate dissatisfaction and irritation against the engraver on account of the manner in which his work had been done. After the dispute the publication of the series, which had before been irregular, became much more so, and intervals of even three and four years elapsed without the issue of a single part. Turner thenceforward employed different engravers, and we find no less than twelve names appended to the remaining plates. The following are the names of these gentlemen, with the number of plates confided to their hands:—W. Say, 11; T. Lupton, 4; H. Dawe, 4; R. Dunkarton, 5; T. Hodgetts, 3; S. W. Reynolds, 2; G. Clint, 2; F. C. Lewis, 1; W. Annis, 1; J. C. Easling, 3; and Charles Turner, 3. Another plate, the *Mildmay Marine*, was the joint work of Annis and Easling; and ten were reserved by the painter to himself. The Frontispiece records the names of all these engravers except Mr. Lupton and Mr. Lewis, the former of whom—as he had so large a share in the production of the latter portion of the work and of the plates which were never published—it may be supposed was not called in to assist until after the issue of the Frontispiece in 1812. It will be observed that Charles Turner's name was attached to four plates after the breach of the engagement already mentioned; so that we may well believe that no quarrel took place such as has been described by a biographer of Turner, who asserts that the two men did not speak for nineteen years. It is impossible for

us to regret this rupture, which no doubt led to Turner's taking so many plates into his own hands, and gave us the rarest ornaments of the series.

Liber Studiorum was originally issued in parts, each containing five plates. They were stitched together in a blue-grey cover, with a badly printed title, and with no accessory to recommend them, or to suggest that their author wished the public to believe that within those slovenly wrappers lay some of the finest work of his genius. The price asked for the first numbers was, Prints, 15s.; Proofs, £1. 5s.; 'to be paid for on delivery;' but it was afterwards raised to, Prints, £1. 1s.; Proofs, £2. 2s. It is to be feared that the difference between these two classes of impressions consisted wholly in the price.

There is reason to suppose that the work never proved remunerative, and it is said that its abandonment was thought of more than once. When the publication did cease—after the issue of the fourteenth part—we may doubt whether its cessation was premeditated, or whether the publication simply fell off because the painter had occupied himself with other work and found little leisure for the direction of this. Before the cessation of *Liber Studiorum*, other serial works in which he was largely concerned, including *The Southern Coast*, began to appear; and before that time such pictures as *Mercury and Herse*, *Dido and Æneas*, *The Building of Carthage*, *Crossing the Brook*, and *The Fall of Carthage*, had been shown at the Academy. Seventy plates, as we have said, besides the *Frontispiece*, were published; and of the thirty required to complete the full measure of the work, twenty are known to us to have been left more or less finished. These form the unpublished plates, so highly prized by connoisseurs, many of them for their exceeding rarity, but many also for their high intrinsic merits. In addition to these, several drawings exist, in the British Museum and

elsewhere, evidently designed for the continuation of *Liber*, but which never appear to have been even etched.

Liber Studiorum may be said to belong to the second period of Turner's art life. It began to appear in 1807, when he was 32 years old, and had already for five years enjoyed the full honours of the Royal Academy. He had already, judging by the subjects of his exhibited pictures, travelled on the continent several years before, and began to use foreign subjects in the first part of this work. But the list of his plates in *Liber Studiorum* shows that his mind was still dwelling on those subjects of English landscape to which he devoted in his early years so much of love and labour. The abbeys and castles, the gloomy valleys and wild mountains, the rivers and seashore of his native land still powerfully attracted his pencil. The subjects treated in *Liber Studiorum* are very varied in character, and illustrate grandly, as Turner no doubt designed they should, the vast range of his pictorial power. He classified his subjects, as the title-page we have already quoted shows, under six heads, and in the published portions of the work they are found in the following proportions :— Pastoral, 14; Elegant Pastoral, 14; Mountainous, 14; Historical, 8; and Architectural, 11; the class to which each plate belonged he showed by initial letters placed over the top. Mr. Ruskin devotes in the first volume of '*Modern Painters*' (p. 125) a few interesting pages to the consideration of Turner's subjects, and we take the following extract :—

Among the earliest of the series of the *Liber Studiorum* (dates 1808, 1809), occur the magnificent Mont St. Gothard, and Little Devil's Bridge. Now it is remarkable that after his acquaintance with this scenery, so congenial in almost all respects with the energy of his mind, and supplying him with materials of which in these two subjects, and in the *Chartreuse*, and several others afterwards, he showed both his entire appreciation and command, the proportion of English to foreign subjects should in the rest of the work be more than two to one; and that those English subjects should be, many of them, of a peculiarly simple and of every-day occurrence, such as the *Pembury Mill*, the *Farm Yard* composition, with the white horse, that

with the cocks and pigs, Hedging and Ditching, Watercress Gatherers (scene at Twickenham), and the beautiful and solemn rustic subject called 'A Watermill;' and that the architectural subjects, instead of being taken, as might have been expected of an artist so fond of treating effects of extended space, from some of the enormous continental masses, are almost exclusively British—Rivaulx, Holy Island, Dumblain, Dunstanborough, Chepstow, St. Catherine's, Greenwich Hospital, an English parish church, a Saxon ruin, and an exquisite reminiscence of the English lowland castle in the pastoral with the brook, wooden bridge, and wild duck, to all of which we have nothing foreign to oppose but three slight, ill-considered, and unsatisfactory subjects from Basle, Lauffenbourg, and Thun; and, farther, not only is the preponderance of subject British, but of affection also, for it is strange with what fulness and completion the home subjects are treated in comparison with the greater part of the foreign ones. Compare the figures and sheep in the Hedging and Ditching, and the East Gate, Winchelsea, together with the near leafage, with the puzzled foreground and inappropriate figures of the Lake of Thun; or the cattle and road of the St. Catherine's Hill with the foreground of the Bonneville; or the exquisite figure with the sheaf of corn in the Watermill with the vintagers of the Grenoble subject.

In his foliage the same predilections are remarkable. Reminiscences of English willows by the brooks, and English forest glades, mingle even with the heroic foliage of the *Æsacus* and *Hesperie* and the *Cephalus*; into the pine, whether of Switzerland or the glorious stone, he cannot enter, or enters at his peril, like *Ariel*. Those of the Valley of Chamounix are fine masses, better pines than other people's, but not a bit like pines for all that; he feels his weakness, and tears them off the distant mountains with the mercilessness of an avalanche. The stone pines of the two Italian compositions are fine in their arrangement, but they are very pitiful pines; the glory of the Alpine rose he never touches; he munches chestnuts with no relish; never has learned to like olives; and, in the foreground of the Grenoble Alps, is, like many other great men, overthrown by the vine. I adduce these evidences of Turner's nationality (and innumerable others might be given if need were) not as proofs of weakness, but of power; not so much as testifying want of perception in foreign lands, as strong hold on his own; for I am sure that no artist who has not this hold upon his own will ever get good out of any other. Keeping this principle in mind, it is instructive to observe the depth and solemnity which Turner's feeling acquired from the scenery of the continent, the keen appreciation up to a certain point of all that is locally characteristic, and the ready seizure for future use of all valuable material.

On the following page Mr. Ruskin resumes:—

The effect of Italy upon his mind is very puzzling. On the one hand, it gave him the solemnity and power which are manifested in the historical compositions of the *Liber Studiorum*, more especially the *Rizpah*, the *Cephalus*, the scene from the *Fairy Queen*, and the *Æsacus* and *Hesperie*; on the other, he seems never to have entered thoroughly into the spirit of Italy, and the materials he obtained there were afterwards but awkwardly introduced in his large com-

positions. Of these there are very few at all worthy of him; none but the *Liber Studiorum* subjects are thoroughly great, and these are great because there is in them the seriousness, without the materials, of other countries and times. There is nothing particularly indicative of Palestine in the Barley Harvest of the Rizpah, nor in those round and awful trees; only the solemnity of the south in the lifting of the near burning moon. The rocks of the Jason may be seen in any quarry of Warwickshire sandstone. Jason himself has not a bit of Greek about him; he is a simple warrior of no period in particular—nay, I think there is something of the nineteenth century about his legs. When local character of this classical kind is attempted, the painter is visibly cramped; awkward resemblances to Claude testify the want of his usual forceful originality. In the Tenth Plague of Egypt, he makes us think of Belzoni rather than Moses. The Fifth is a total failure: the pyramids look like brick-kilns, and the fire running along the ground like the burning of manure. The realisation of the Tenth Plague, now in his gallery, is finer than the study, but still uninteresting.

The plates of *Liber Studiorum* are executed for the most part in mezzotinto, an art in which Turner ranks exceedingly high. This style of engraving was largely used by the painter for the translation of his works in the first half of his life, but he discontinued it not many years after the stoppage of the *Liber* series. It was obviously less suited to render the quality of the works of his later time. In the series before us he combined deeply bitten etching with the mezzotint. Mr. Hamerton says, 'It is very curious that, in spite of the value now attached to the prints in the *Liber Studiorum*, this marriage of two arts so naturally complementary has not been more frequently repeated;' but were it not for the ill success, pecuniarily, of the work before us, we might also express surprise that Turner, whose first use of the two combined arts was found in this series, never resumed the practice. All his other mezzotint works depend on that art alone.

Nearly all the etchings are the work of Turner's own hand, and the following remarks bearing upon the technical qualities of his work, which we borrow from Mr. Hamerton's '*Etching and Etchers*' (81 and following pages), will probably be found interesting and to many instructive:—

Turner was a first-rate etcher *au trait*, but he did not trust himself to carry out chiaroscuro in etching, and habitually resorted to mezzotint for his light and shade. His etchings were always done from the beginning with reference to the whole arrangement of the chiaroscuro, and he never laid a line with the needle without entire understanding of its utility in effect. But the effect itself, in Turner's etchings, is always reserved for mezzotint, and it results from this habit of his that Turner is not so good an example for etchers, or so interesting a master to study, as if he had trusted to pure etching for everything. . . . When etching and mezzotint are used in combination on the same plate, the etching is done first, and in simple lines, which are bitten in more deeply than they would be if the plate were intended to remain a pure etching. . . . The difference between etching with a view to mezzotint, and etching with no such intention, is very great. The etcher for mezzotint is satisfied with selecting and laying down the most necessary and expressive lines—the great guiding lines—and does not trouble himself about shading, except so far as to leave the plate in a condition to be shaded properly in mezzotint: whereas the worker in pure etching not only gives the selected and expressive guiding lines, but portions of shade along with them, and at the same time; and the more skilful he is as an etcher, the more simultaneous he is in method, giving shade and line together from the beginning, especially if he works in the acid. The power of Turner as an etcher was his power of selecting main lines, and drawing them firmly and vigorously. In this respect no landscape etcher ever surpassed him; and if his etchings are studied as examples of line selection, they can do nothing but good, if we only bear in mind that they are preparations for mezzotint.

Another point that we cannot safely lose sight of is, that they were not intended to be printed in black, but in a rich reddish brown, so that the fear of over-biting was considerably lessened, and in the heavy foreground markings Turner did not hesitate to corrode the lines to such a depth that the paper was really embossed in the printing, and a student of art who had become blind might recognise a particular plate by passing his fingers over the back of the impressed proof. One of the most curious instances of this is the Jason in the Liber Studiorum. There is a shadow under the tree to the left which is like the bars of a portcullis. The scales of the dragon, the heavy indications of trees, the foreground markings of vegetation, are all so bitten that the paper shows them behind in deeply sunk hollows. From these tremendous corrosions, Turner passed to light indications of distance, as, for instance, in the unpublished plate of Dumbarton, which gives one of the most delicate and charming distances ever etched. There is a small rough etching of Eton (Unpublished, No. 79), with a man ploughing, without mezzotint, which is a good instance of Turner's tendencies in biting, and is one of the most interesting of his attempts, because it shows in exaggeration the sort of quality he aimed at in etching. . . . Turner never relied upon etching to render effect, and does not seem ever to have studied it as an independent art. The kind of work he aimed at in etching was an indication of form, like pen-work, with which he would often add firmness and precision to a sepia drawing. The wash with the brush was to be imitated in mezzotint, and the difference between his combination of mezzotint and etching was chiefly a difference in the order of procedure. When he worked on paper, the broad washes were first given, and the pen markings added at the last; but when he worked on copper, the lines were etched first, and then the

shades added by himself or another engraver. This reversal of method offered, of course, no difficulty whatever to Turner, who, having a perfect hold of his subject, could treat it in any way he liked; and what I infer from his choice of this combination is, that Turner was not really anxious to produce etchings as etchings, but merely used etching and mezzotint as the most convenient processes for rendering his sepia studies. In this want of an etcher's ambition lies the distinction between Turner and some other great men who have etched. He made use of etching as an auxiliary, and etched well within the limits of the sort of etching he proposed to himself, but he never tried what the process was capable of.

The plates of *Liber* were found, in printing, to suffer the most rapid deterioration. Only about twenty-five first impressions were taken from them, and by that time the richness of their effect was so much diminished that re-touching became necessary before further impressions could be taken. Here the skill of the master hand came into use; he touched and re-touched the plates for the second and after states, altering the effects in such parts as most needed it, especially modifying the sky and cloud effects—sometimes carrying them on to an eighth or a ninth state. There is an instance, indeed, in the plate of the *Calm*, in which a certain sunniness of effect, which Turner was able to introduce into the fading plate, renders it, in the opinion of many connoisseurs, the finest of all. As another instance of changed effect for the later states we may refer the reader to the re-touched impression of *The Mer du Glace* (50 D) in this Exhibition. All the re-touches, it must be remembered, for the after states were executed by Turner himself.

The original drawings for *Liber Studiorum* were all drawn in sepia. They were made expressly for the guidance of the engraver, and do not properly answer the description of either sketch or finished drawing. The great majority of those done for the published plates—fifty in number—are to be found in the Kensington Museum. Of one drawing exhibited there with the rest, there is no engraving among the published series, nor, so far as we know, any representation of it amongst the unpublished plates. It

is a Claude-like, classical landscape, reminding one to some extent of the Premium Landscape, and passes in the Museum Catalogue as a 'Pastoral' Scene. Many of the other drawings are scattered in private collections, but the home of some is quite unknown.

When arranging the plan of this Exhibition, the Committee who had charge of it decided that their first duty would be to show each one of the published plates in its first published state, and in as great perfection of condition as it could be procured; by which means they would show the whole work in that state which best satisfied the painter's eye. The etchings, being the work of the artist himself, next claimed admission; and accordingly they, with the exception of a very few of the less important ones—omitted to save valuable space in the Gallery—will be found upon its walls. The Committee selected some of the more important and attractive plates for much more complete illustration. The progress of a few they are able to exhibit in a beautiful succession of engraver's proofs, leading from the etching to the perfect plate. In a few cases these series are adorned by touched and even tinted proofs, which teach us with what care and consummate skill Turner guided the less certain hand of his engraver. To complete the Exhibition, the Committee have obtained specimens of all the unpublished plates, with one exception; and they have been able to add a few of the original drawings, and a number of very beautiful mezzotint engravings which in the minds and collections of connoisseurs have been associated with the Liber series, but of the origin and object of which nothing is known.

In drawing up the Catalogue of the published work, the inscription on the first state of each plate has been exactly followed; but as no less than sixteen of them bear no title whatever, it has been necessary to call these 'A Composition,' 'A Classical Composition,' or 'A Sea Piece,' as the case

may be, and to add, in parenthesis, the names by which collectors usually designate the plates.

The few prefatory remarks which we have here made cannot be more fitly closed than by quoting the following eloquent passage from Mr. Ruskin's great work, designed to illustrate Turner's genius. At page 336 of his last volume, Mr. Ruskin says :—

Take up the *Liber Studiorum*, and observe how the feeling of decay and humiliation gives solemnity to all its simplest subjects, even to his view of daily labour. I have marked its tendency in examining the design of the Mill and Lock (27), but observe its continuance through the book. There is no exultation in thriving city, or mart, or in happy rural toil, or harvest gathering. Only the grinding at the mill, and patient striving with hard conditions of life. Observe the two disordered and poor farmyards—cart and ploughshare and harrow rotting away ; note the pastoral by the brook side (2), with its neglected stream and haggard trees, and bridge with the broken rail, and decrepit children—fever-struck—one sitting stupidly by the stagnant stream, the other in rags, and with an old man's hat on, and lame, leaning on a stick. Then the Hedging and Ditching (47), with its bleak sky and blighted trees, hacked, and bitten, and starved by the clay soil into something between trees and firewood ; its meanly-faced, sickly labourers—pollard labourers, like the willow trunk they hew ; and the slatternly peasant woman, with worn cloak and battered bonnet—an English Dryad. Then the Water-mill (37) beyond the fallen steps, overgrown with the thistle : itself a ruin, mud-built at first, now propped on both sides ; the planks torn from its cattle-shed ; a feeble beam, splintered at the end, set against the dwelling-house from the ruined pier of the watercourse ; the old mill-stone—useless for many a day—half buried in slime, at the bottom of the wall ; the listless children, listless dog, and the poor gleaner bringing her single sheaf to be ground. Then the Peat Bog (45), with its cold, dark rain, and dangerous labour. And last and chief, the Mill in the Valley of the Chartreuse (54). Another than Turner would have painted the convent, but he had no sympathy with the Pope, no mercy for the indolence of the monk. He painted the mill in the valley. Precipice overhanging it, and wildness of dark forest round ; blind rage and strength of mountain torrent rolled beneath it ; calm sunset above, but fading from the glen, leaving it to its roar of passionate waters and sighing of pine branches in the night. Such is his view of human labour. Of human pride, see what records. Morpeth Tower (21), roofless and black ; Gate of Winchelsea Wall (67), the flock of sheep driven *round* it, not through it ; and Rivaulx Choir (57) ; and Kirkstall Crypt (39) ; and Dunstanborough (14), wan above the sea ; and Chepstow (48), with arrowy light through traceried windows ; and Lindisfarne (11), with failing height of wasted shaft and wall ; and last and sweetest, Raglan (58), in utter solitude, amidst the wild wood of its own pleasance ; the towers rounded with ivy, and the forest roots choked with undergrowth, and the brook languid amidst lilies and sedges. Legends of grey

knights and enchanted ladies keeping the woodman's children away at the sunset. These are his types of human pride. Of human love : Procris (41) dying by the arrow ; Hesperie (66), by the viper's fang ; and Rizpah (46), more than dead, beside her children. Such are the lessons of the *Liber Studiorum*. Silent always with a bitter silence, disdaining to tell his meaning, when he saw there was no ear to receive it, Turner only indicated this purpose by slight words of contemptuous anger, when he heard of anyone's trying to obtain this or the other separate subject as more beautiful than the rest. 'What is the use of them,' he said, 'but together?' The meaning of the entire book was symbolised in the frontispiece, which he engraved with his own hand : Tyre at Sunset, with the Rape of Europa, indicating the symbolism of the decay of Europe by that of Tyre, its beauty passing away into terror and judgment (Europa being the mother of Minos and Rhadamanthus).





* * The initial letters placed at the top of the published plates (and shown in the Catalogue in the margin opposite the titles) have the following meanings :—P., pastoral; E.P., elegant pastoral; Ms. and M., mountainous; M., marine; H., historical; A., architectural.

The titles given in this Catalogue are copied as nearly as could be from the plates.

THE PUBLISHED PLATES.

No. 1.—THE FRONTISPIECE; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and the Centre Engraved by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by J. C. EASLING.

1 A.—THE ETCHING Lent by T. Gambier Parry, Esq.

1 B.—FIRST PUBLISHED STATE ” ”

The picture in the centre (the ‘Rape of Europa’) was engraved by Turner himself. There is reason to believe that Turner at first intended to insert there the subject which he had used in the composition (No. 4) commonly called ‘Flint Castle.’ An outline drawing, which is in the possession of J. E. Taylor, Esq., appears to prove this.

PART I. ISSUED JANUARY 20, 1807.

No. 2.—A COMPOSITION (BRIDGE and COWS); published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by P. C. TURNER.

2 A.—THE ETCHING Lent by Henry Vaughan, Esq.

2 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington. The engraving is reversed from it.

No. 3.—A CLASSICAL COMPOSITION (WOMAN and TAMBOURINE); published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by E.P. J. M. W. TURNER, R.A.; Engraved by C. TURNER.

3 A.—THE ETCHING Lent by Henry Vaughan, Esq.

3 B.—FIRST PUBLISHED STATE ” ”

This plate is described by Mr. Ruskin as one of the worst and feeblest studies in the book, owing the principal part of its imbecilities to Claude (M. P. vol. iii. p. 324).

The drawing is at South Kensington.

No. 4.—A COMPOSITION (SMUGGLERS, FLINT CASTLE); published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; M. Engraved by C. TURNER.

4 A.—THE ETCHING Lent by Henry Vaughan, Esq.

4 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 5.—BASLE; published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, A. R.A.; Engraved by C. TURNER.

5 A.—THE ETCHING Lent by Henry Vaughan, Esq.

5 B.—FIRST PUBLISHED STATE ” ”

No. 6.—JASON; published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by C. TURNER. [‘Pict. 3ft. by 4ft.’ afterwards added.] H.

6 A.—THE ETCHING Lent by J. E. Taylor, Esq.

6 B.—ENGRAVER'S PROOF ” ”

6 C.—FIRST PUBLISHED STATE ” ”

The drawing for this engraving is at South Kensington.

In the National Gallery will be found a picture of this subject bequeathed by Turner to the nation.

Mr. Ruskin, in his chapter 'Of Imagination Penetrative,' describes this plate in the following terms: 'Take up Turner's Jason, "*Liber Studiorum*," and observe how the imagination can concentrate all this real pervading horror and sense of the creature's being, and infinitely more, in one moment. No far forest country, no secret paths nor cloven hills; nothing but a gleam of pale horizontal sky that broods over pleasant places far away, and sends in, through the wild overgrowth of the thicket, a ray of broken daylight into the hopeless pit. No flaunting plumes nor brandished lances, but stern purpose in the turn of the crestless helmet, visible victory in the drawing back of the prepared right arm behind the steady point. No more claws, nor teeth, nor manes, nor stinging tails. We have the dragon, like everything else, by the middle. We need see no more of him. All his horror is in that fearful, slow, griding upheaval of the single coil. Spark after spark of it, ring after ring, is sliding into the light, the slow glitter steals along him step by step, broader and broader, a lighting of funeral lamps one by one, quicker and quicker; a moment more, and he is out upon us, all crash and blaze, among those broken trunks; but he will be nothing then to what he is now. . . . Now observe in this work of Turner that the whole value of it depends on the character of curve assumed by the serpent's body; for had it been a mere semicircle, or gone down in a series of smaller coils, it would have been, in the first case, ridiculous, as unlike a serpent, or, in the second, disgusting, nothing more than an exaggerated viper; but it is that *coming straight* at the right hand which suggests the drawing forth of an enormous weight, and gives the bent part its springing look, that frightens us. Again, remove the light trunk on the left, and observe how useless all the gloom of the picture would have been, if this trunk had not given it depth and *hollowness*. Finally and chiefly, observe that the painter is not satisfied even with all the suggestiveness thus obtained, but to make sure of us, and force us, whether we will or not, to walk his way, and not ours, the trunks of the trees on the right are all cloven into yawning and writhing heads and bodies, and alive with dragon energy all about us; note especially the nearest, with its gaping jaws and claw-like branch at the seeming shoulder, a kind of suggestion which in itself is not imaginative, but merely fanciful (using the term fancy in that third sense not yet explained, corresponding to the third office of imagination); but it is imaginative in its present use and application, for the painter addresses thereby that morbid and fearful condition of mind which he has endeavoured to excite in the spectator, and which in reality would have seen in every trunk and bough, as it penetrated into the deeper thicket, the object of its terror.' Elsewhere (*M. P.* vol. iii. p. 324) Mr. Ruskin speaks of this work having been produced strongly under the influence of Titian.

Mr. Hamerton, in his notice of the etching for this plate ('*Etchers and Etching*,' p. 89), remarks that coarse as appear to be the lines in this etching, they are, in the intellectual sense, considerably more refined than the most minute work of modern artists, and reminds us that 'the combination of the highest mental refinement with some roughness of material accompaniment is as natural as that other very common combination, of perfect visible finish with low intellectual culture.'

PART II. ISSUED FEBRUARY 20, 1808.

No. 7.—A COMPOSITION (THE STRAW YARD). London, published Feb. 20, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

P.

7 A.—ENGRAVER'S PROOF Lent by Richard Redgrave, Esq., R.A.

7 B.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing is at South Kensington. The engraving is reversed from it.

No. 8.—A COMPOSITION (OKEHAMPTON CASTLE, BOY PIPING). London, published February 20, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

E.P.

8 A.—THE ETCHING Lent by J. E. Taylor, Esq.

8 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 9.—MT. ST. GOTHARD. London, published February 20, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

M^s.

9 A.—THE ETCHING Lent by C. S. Bale, Esq.

9 B.—TOUCHED PROOF „ J. E. Taylor, Esq.

This proof bears the following remarks in the handwriting of J. M. W. Turner: 'My advice is first to fill up the rotten or half lights in No. 1, to make it an equal tint, but lighter near No. 2; the whole of the snow mountain three degrees lighter, and the lights *pure paper* (and, if you can, take my lines out). 3. Make darker, and sparkling pieces of snow, but not white ones. 4. Lighter than the sky, the cloud below. 5. Lighter one degree, and fill up the rotten parts towards the side. 5-5. Gradually lighter towards 6; and yet mind all this mass must be lighter than the mountain. 7. These things being well attended to may save the sky.'

9 C.—FIRST PUBLISHED STATE Lent by Rev. Stopford A. Brooke.

The drawing made for this plate is at South Kensington.

- No. 10.**—SEA PIECE, in the possession of the Earl of Egremont.
 London, published February 20, 1808, by C. Turner, 50
 Warren Street, Fitzroy Square; Drawn and Etched by
 J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS.
 M. TURNER. ['6 by 5' afterwards added.]

10 A.—THE ETCHING Lent by Henry Vaughan, Esq.

10 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

- No. 11.**—HOLY ISLAND CATHEDRAL. London, published
 February 20, 1808, by C. Turner, 50 Warren Street, Fitzroy
 Square; Drawn and Etched by J. M. W. TURNER, Esq.,
 A. R.A., P.P.; Engraved by CHAS. TURNER.

11 A.—THE ETCHING Lent by J. E. Taylor, Esq.

11 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

PART III. ISSUED JUNE 10, 1808.

- No. 12.**—PEMBURY MILL, KENT (afterwards PENBURY).
 London, published June 10, 1808, by C. Turner, 50 Warren
 Street, Fitzroy Square; Drawn and Etched by J. M. W.
 P. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER.

12 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 13.—CLASSICAL COMPOSITION (BRIDGE IN MID-DISTANCE, SUN BETWEEN TREES). London, published June 10, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER. ['Proof.']

E.P.

13 A.—THE ETCHING Lent by J. E. Taylor, Esq.

13 B.—FIRST PUBLISHED STATE „ „

According to Mr. Ruskin, this is one of the weakest of the series, and owes its imperfections to the influence of Claude. The sky is executed in aquatint.

Mr. Thornbury calls attention to the fact that one of the trees in the foreground casts no less than three distinct shadows.

The drawing of this subject is at South Kensington.

No. 14.—DUNSTANBOROUGH CASTLE; the [afterwards 'a'] Picture in the possession of W. Penn, Esq.; London, published June 10, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER. ['Proof.']

A.

14 A.—THE ETCHING Lent by J. E. Taylor, Esq.

14 B.—FIRST FINISHED PROOF. „ Rev. Stopford A. Brooke.

The upper part of this plate, down to the rocks, is executed in aquatint. That this was done by the engraver without the painter's sanction seems to be proved by the following remark of Turner's upon one of the touched proofs in the possession of Mr. J. E. Taylor: 'Sir, You have done in aquatint all the castle down to the rocks; did I ever ask for such an indulgence?'

A picture of the same subject was exhibited in the Royal Academy so early as the year 1798, and the effect depicted was called 'Sunrise after a Stormy Night.'

The drawing for this engraving is at South Kensington.

No. 15.—LAKE OF THUN, SWISS^D; London, published June 10, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER.

M.

15 A.—THE ETCHING Lent by J. E. Taylor, Esq.

15 B.—FIRST PUBLISHED STATE „ Henry Vaughan, Esq.

The drawing of this subject is at South Kensington.

- No. 16.**—THE FIFTH PLAGUE OF EGYPT, the Picture late in the possession of W. Beckford, Esq.; London, published June 10, 1808; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER. ['Proof.']
H. ('6 by 5' afterwards added.)

16 A.—THE ETCHING Lent by J. E. Taylor, Esq.

16 B.—FIRST PUBLISHED STATE „ „

The picture of this subject was exhibited in the Royal Academy in the year 1800. The drawing for engraving is in the possession of Henry Vaughan, Esq.

PART IV. ISSUED MARCH 29, 1809.

- No. 17.**—A COMPOSITION (commonly called THE FARMYARD, with COCK); London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.
P.

17 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing for this plate is at South Kensington.

- No. 18.**—DRAWING OF THE CLYDE, in the possession of J. M. W. Turner, 3ft. 4in. by 2ft. 3in.; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER.
E.P.

18 A.—THE ETCHING Lent by Henry Vaughan, Esq.

18 B.—ENGRAVER'S PROOF „ „

18 C.—TOUCHED PROOF „ T. Gambier Parry, Esq.

18 D.—ENGRAVER'S PROOF „ Rev. Stopford A. Brooke.

18 E.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing for engraving of this subject is at South Kensington.

- No. 19.**—LITTLE DEVIL'S BRIDGE OVER THE RUSS
ABOVE ALTDORFT, SWISS^d; London, published
March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy
Square; Drawn and Etched by J. M. W. TURNER, Esq.,
M^s. R.A., P.P.; Engraved by CHAS. TURNER.

19 A.—THE ETCHING Lent by H. Vaughan, Esq.

19 B.—TOUCHED PROOF ” ”

The following are the remarks written in Turner's writing on this proof: 'The light must be sharp and brilliant, particularly upon the front trees, bones, rock, &c.; and if my etching is in your way, viz. the bird and top of the tree, scrape out or beat up the copper. Be careful about the distance. It wants air and light scraping to render it like the place.'

19 C.—TOUCHED PROOF Lent by C. S. Bale, Esq.

The following are the painter's remarks on this proof: 'This sky is much better, but do not understand the spots amongst the light part. A slight indication of a ray of bursting light under the bridge would improve that part, and a few sharp white touches upon the leaves marked ×, because they are now two black spots without connection with the stems of the trees. Put a shade upon the top of the bridge, and under at the top of the arch.'

19 D.—FIRST PUBLISHED STATE. Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

A criticism on the foregoing mezzotint, from which we take an extract, is found in Mr. Hamerton's 'Etching and Etchers' (p. 90): 'The heavy etching of the rock and pines to the left, and of the riven tree on the isolated central rock, has the artistic advantage of harmonising with the rugged material. When the foreground is occupied by things whose nature is opposed to human effeminacy, and affords enjoyment to none but our hardest instincts, the iron pencil may be blunt and strong, and the hand of the artist resolute; but we might not safely infer from the success of such work as this that it would be well to apply a like method to all foregrounds. . . . Turner's use of mezzotint was an evasion of these difficulties, and the effect of drifting mist and broken light beyond the bridge in this design, being rendered in pure mezzotint, does not concern us.'

- No. 20.**—ORIGINAL SKETCH OF A PICTURE FOR W.
LEADER, Esq.; London, published March 29, 1809, by
C. Turner, 50 Warren Street, Fitzroy Square; Drawn and
Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved
M. by CHAS. TURNER.

20 A.—THE ETCHING Lent by H. Vaughan, Esq.

20 B.—ENGRAVER'S PROOF ” ”

20 C.—FIRST PUBLISHED STATE ” ”

The drawing used for engraving this plate may be seen at South Kensington ; but a beautiful study for it—probably the original idea, and differing much from that which Turner adopted—from the collection of Mr. Bale, is shown in this exhibition (No. 111) above the mantelpiece. Both of these contain the one ship only, and the nearest boat ; the other vessels were added just before the completion of the plate, as is shown by Mr. Vaughan's rare and interesting engraver's proof.

This subject passes also by the title 'The Guard Ship at the Nore.'

No. 21.—MORPETH, NORTH^D ; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square ; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P. ;
A. Engraved by CHAS. TURNER.

21 A.—THE ETCHING Lent by J. E. Taylor, Esq.

21 B.—TOUCHED PROOF „ „

This proof bears the following remarks of Turner : ' I think the whole sky would be better a tone lighter, besides the light clouds, which will make the hill more solid. The white-washed house cannot be too white, or the linen upon the stall. The etching line at the corner of the house, and some brighter upon tiling of the houses.'

21 C.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

In his ' Elements of Drawing ' (p. 134), Mr. Ruskin recommends the etching of this subject as very desirable to the student for purposes of study.

The drawing for this plate is at South Kensington.

PART V. ISSUED JANUARY 1, 1811.

No. 22.—JUVENILE TRICKS ; published January 1, 1811, by Mr. Turner, Queen Ann Street West ; Drawn and Etched by J. M. W. TURNER, R.A. ; Engraved by W. SAY, Engraver
P. to H.R.H. the Duke of Gloucester.

22 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

Mr. Ruskin draws attention to the trees in this plate, and praises them as a marked example of Turner's truth in giving woody character to his stems (M. P. vol. i. p. 388). Elsewhere the same writer goes so far as to point to the boys in the foreground as evidence of Turner's ' sympathy with children ' (M. P. vol. iv. p. 15).

The drawing of this subject is at South Kensington.

No. 23.—A COMPOSITION (HINDOO WORSHIPPER);
published January 1, 1811, by Mr. Turner, Queen Ann Street
West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.;
E.P. Engraved by R. DUNKARTON.

23 A.—THE ETCHING Lent by Henry Vaughan, Esq.

23 B.—ENGRAVER'S PROOF „ „

23 C.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 24.—COAST OF YORKSHIRE, NEAR WHITBY; published
January 1, 1811, by Mr. Turner, Queen Ann Street West;
Drawn and Etched by J. M. W. TURNER, R.A.; Engraved
M. by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

24 A.—ENGRAVER'S PROOF Lent by Henry Vaughan, Esq.

24 B.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

The series is continued on the other side of the fireplace.

No. 25.—HIND HEAD HILL, on the Portsmouth Road; published
January 1, 1811, by Mr. Turner, Queen Ann Street West;
Drawn and Etched by J. M. W. TURNER, R.A., P.P.;
M. Engraved by DUNKARTON.

25 A.—THE ETCHING Lent by J. E. Taylor, Esq.

25 B.—TOUCHED PROOF „ C. S. Bale, Esq.

25 C.—FIRST PUBLISHED STATE „ Rev. Stopford A. Brooke.

Mr. Ruskin recommends the etching of this subject to students for purposes of study
as one of those which are very desirable.

The drawing of this subject is at South Kensington.

- No. 26.**—LONDON, FROM GREENWICH. Picture in the possession of Walter Fawkes, Esq., of Farnley; published January 1, 1811, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.; Engraved by C. TURNER; 3 feet by 4 feet.

A.

26 A.—THE ETCHING Lent by J. E. Taylor, Esq.

26 B.—TOUCHED PROOF „ „

The remarks written on this proof are as follows: 'Water about the chimneys pure white, and the smoke near St. Paul's very light.'

26 C.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

PART VI. ISSUED JUNE 1, 1811.

- No. 27.**—WINDMILL AND LOCK, from a Picture in the possession of J. M. W. Turner, R.A.; published June 1, 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

P.

27 A.—THE ETCHING Lent by J. E. Taylor, Esq.

27 B.—TOUCHED PROOF „ John Heugh, Esq.

27 C.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

Mr. Ruskin selects this subject to contrast with a similar one engraved after Clarkson Stanfield (engraved in the 'Coast Scenery'), to illustrate the different ranges of the two artists. He says (M. P. vol. iv. p. 7): 'At first sight, I daresay, the reader may like Stanfield's best; and there is indeed a great deal more in it to attract liking. Its roof is nearly as interesting as a piece of a stony peak on a mountain, with a chalet built on its side; and it is exquisitely varied in swell and curve. Turner's roof, on the contrary, is a plain, ugly gable—a windmill roof and nothing more. Stanfield's sails are twisted into most effective wrecks, as beautiful as pine bridges over Alpine streams, only they do not look as if they had ever been serviceable windmill sails; they are bent about in cross and awkward ways, as if they were warped or cramped, and their timbers look heavier than necessary. Turner's sails have no beauty about them, like that of Alpine bridges, but they have the exact switchy-sway of the sail that is always straining against the wind, and the timbers form clearly the lightest possible framework for the canvas, thus showing the essence of windmill sail. Then the clay wall of Stanfield's mill is as beautiful as a piece of chalk cliff, all worn into furrows by the rain, coated with mosses, and rooted to the ground by a heap of crumbled stone, embroidered with grass and creeping plants. But this is not a serviceable state for a windmill to be in. The essence of a windmill, as distinguished from all

other mills, is, that it should turn round, and be a spinning thing, ready always to face the wind; as light, therefore, as possible, and as vibratory, so that it is in no wise good for it to approximate itself to the nature of chalk cliffs.

'Now, observe how completely Turner has chosen his mill, so as to mark this great fact of windmill nature; how high he has set it; how slenderly he has supported it; how he has built it all of wood; how he has bent the lower planks so as to give the idea of the building lapping over the pivot on which it rests inside; and how, finally, he has insisted on the great leverage of the beam behind it, while Stanfield's lever looks more like a prop than a thing to turn the roof with. And he has done all this fearlessly, though none of these elements of form are pleasant ones in themselves, but tend, on the whole, to give a somewhat mean and spider-like look to the principal feature in his picture; and then, finally, because he could not get the windmill dissected, and show us the real heart and centre of the whole, behold, he has put a pair of old millstones, *lying outside*, at the bottom of it. These—the first cause and motive of all the fabric—laid at its foundation, and, beside them, the cart which is to fulfil the end of the fabric's being, and take home the sacks of flour. So far of what each painter chooses to draw. But do not fail also to consider the spirit in which it is drawn. Observe, that though all this ruin has befallen Stanfield's mill, Stanfield is not in the least sorry for it. On the contrary, he is delighted, and evidently thinks it the most fortunate thing possible. The owner is ruined, doubtless, or dead, but his mill forms an admirable object in our view of Brittany. . . . Not so, Turner. *His* mill is still serviceable, but, for all that, he feels somewhat pensive about it. It is a poor property, and evidently the owner of it has enough to do to get his own bread out from between its stones. Moreover, there is a dim type of all melancholy human labour in it—catching the free winds, and setting them to turn grindstones. It is poor work for the winds, and better, indeed, than drowning sailors or tearing down forests, but not their proper work of marshalling the clouds, and bearing the wholesome rains to the place where they are ordered to fall, and fanning the flowers and leaves when they are faint with heat. Turning round a couple of stones, for the mere pulverisation of human food, is not noble work for the winds. So, also, of all low labour to which one sets human souls. It is better than no labour, and, in a still higher degree, better than destructive wandering of imagination; but yet, that grinding in the darkness, for mere food's sake, must be melancholy work enough for many a living creature. All men have felt it so; and this grinding at the mill, whether it be breeze or soul that is set to it, we cannot much rejoice in. Turner has no joy of his mill. It shall be dark against the sky, yet proud, and on the hill-top; not ashamed of its labour, and brightened from beyond, the golden clouds stooping over it, and the calm summer sun going down behind, far away, to his rest.'

No. 28.—A COMPOSITION (JUNCTION of the WYE and the SEVERN); published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and Engraved by J. M. W. TURNER, Esq., R.A.
E.P.

28 A.—THE ETCHING Lent by J. E. Taylor, Esq.

28 B.—TOUCHED PROOF (with trees and foreground washed over)
Lent by Rev. Stopford A. Brooke.

28 C.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

This is the first plate of the series which the painter executed from first to last himself.

The drawing for engraving of this subject is at South Kensington.

No. 29.—MARINE DABBLERS; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

M.

29 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 30.—NEAR BLAIR ATHOL, SCOTLAND; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

M.

30 A.—THE ETCHING Lent by Henry Vaughan, Esq.

30 B.—ENGRAVER'S PROOF " "

30 C.—FIRST PUBLISHED STATE " "

Mr. Ruskin particularly commends the truth of tree-drawing in this subject (M. P. vol. i. p. 388).

The drawing is at South Kensington.

No. 31.—LAUFFENBOURGH on the RHINE; published January 1, 1811, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.; Engraved by T. HODGETTS.

A.

31 A.—THE ETCHING Lent by J. E. Taylor, Esq.

31 B.—FIRST PUBLISHED STATE " "

This is one of the group of subjects which Mr. Ruskin declares to have been taken, with hardly any modification by pictorial influence, straight from nature (M. P. vol. iii. p. 324). Elsewhere (M. P. vol. v. p. 174) he commends the grouping of the figures on the rocks.

The drawing of this subject is at South Kensington.

PART VII. ISSUED JUNE 1, 1811.

No. 32.—YOUNG ANGLERS; published June 1, 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by R. DUNKARTON.

32 A.—THE ETCHING Lent by J. E. Taylor, Esq.

32 B.—FIRST PUBLISHED STATE ” ”

Mr. Ruskin has selected the Pollard Willow in this etching to illustrate his remarks on truth of tree-drawing (M. P. vol. v. p. 71). ‘A branch,’ he says, ‘is not elastic as steel is, neither as a carter’s whip is; it is a combination, wholly peculiar, of elasticity with half-dead and sapless stubbornness, and of continuous curve, with pauses of knottiness, every bough having its blunted, affronted, fatigued, or repentant moments of existence, and mingling crabbed rugosities and fretful changes of mind with the main tendencies of its growth. The piece of Pollard Willow from Turner’s etching of “Young Anglers” in the “Liber Studiorum” has all these characters in perfectness, and may serve for sufficient study of them.’

The drawing of this subject is at South Kensington.

No. 33.—ST. CATHERINE’S HILL, NEAR GUILDFORD; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by J. C. EASLING.

33 A.—THE ETCHING Lent by J. E. Taylor, Esq.

33 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 34.—MARTELLO TOWERS, NEAR BEXHILL, SUSSEX; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

34 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

This plate was afterwards copied in the series of the ‘Southern Coast,’ one of the very rare instances (if not a solitary case) of Turner’s repeating an already published plate.

The drawing of this subject is at South Kensington.

No. 35.—INVERARY — PIER, LOCH FYNE — MORNING;
published June 1, 1811, by J. M. W. Turner, Queen Ann
Street West; Drawn, Etched, and Engraved by J. M. W.
M. TURNER, R.A.

- 35 A.—THE ETCHING Lent by J. E. Taylor, Esq.
35 B.—ENGRAVER'S PROOF „ Henry Vaughan, Esq.
35 C.—FIRST PUBLISHED STATE „ C. S. Bale, Esq.

This beautiful plate is wholly the work of Turner.

The following interesting remarks are to be found in Mr. Hamerton's 'Etching and Etchers' (p. 88): 'This view of Inverary shows as well as anything in the "Liber Studiorum" what sort of duty Turner intended his coarse etched lines to do. The combination of etching with mezzotint was a marriage of two opposite arts. Turner, therefore, avoided in his work with the needle every kind of labour which might intrude upon the domain of mezzotint; he even did more than this, and purposely sought in every etched line a quality the very opposite of that softness and tenderness of tint which became his chief objects when he took up the tools of the engraver. The striking contrast between methods of work in this plate is focussed in the very centre of it. The pale mountain towards Glen Falloch is engraved with ærial delicacy, the morning shadows fall in soft gradations from the risen wreaths of mist, and against the very tenderest passage of all, the opening of the distant glen, comes the stiff mast and coarse sail of a fishing-boat, of the firmest and boldest execution. The heavily-etched anchor rising out of the shallow water in the foreground sets its iron rigidity, by a similar contrast of method, against the soft and liquid surface. To the left this coarseness loses itself more gradually in greater manual refinement, and the transition from the dark boat under the pier to the far trees on the edge of the wooded hill is managed by a subtle blending and shallower bitings with rich full shades of mezzotint.'

No. 36.—FROM SPENSER'S FAIRY QUEEN; published June 1811,
by J. M. W. Turner, Queen Ann Street West; Drawn and
Etched by J. M. W. TURNER, Esq., R.A.; Engraved by
H. T. HODGETTS.

- 36 A.—THE ETCHING Lent by J. E. Taylor, Esq.
36 B.—FIRST PUBLISHED STATE „ „

Notwithstanding the title of this subject, search has, it is stated, proved unavailing to discover any passage in Spenser's poem which this plate could have served to illustrate.

PART VIII. ISSUED FEBRUARY 1, 1812.

No. 37.—WATER MILL; published February 1, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by R. DUNKARTON.

37 A.—THE ETCHING Lent by J. E. Taylor, Esq.

37 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 38.—A COMPOSITION (commonly called WOMAN at a TANK, or HINDOO ABLUTIONS); published February 1, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

38 A.—THE ETCHING Lent by Henry Vaughan, Esq.

38 B.—FIRST PUBLISHED STATE ” ”

Mr. Ruskin mentions the etching of this subject as one of the four finest of the series ('Elements of Drawing,' p. 134).

The drawing for engraving is at South Kensington.

No. 39.—ORIGINAL DRAWING (CRYPT of KIRKSTALL ABBEY), in the possession of John Soane, Esq., R.A., Professor of Architecture; published February 11, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and Engraved by J. M. W. TURNER, Esq., R.A., P.P.; 23in. by 36in.

39 A.—THE ETCHING Lent by J. E. Taylor, Esq.

39 B.—FIRST PUBLISHED STATE ” ”

This plate was engraved, as well as etched, by Turner.

The drawing for the engraving is at South Kensington.

The same subject was very similarly treated by Turner a little later, in an illustration for Brittons' 'Architectural Antiquities.'

No. 40.—PICTURE in the possession of Sir John Mildmay, Bart.; published February 11, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; M. Engraved by W. ANNIS and J. C. EASLING; 3 feet by 4 feet.

40 A.—THE ETCHING Lent by J. E. Taylor, Esq.

40 B.—FIRST PUBLISHED STATE „ „

No. 41.—PROCRIS AND CEPHALUS; published February 14, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and H. Etched by J. M. W. TURNER; Engraved by G. CLINT.

41 A.—THE ETCHING Lent by J. E. Taylor, Esq.

41 B.—FIRST PUBLISHED STATE „ Henry Vaughan, Esq.

The etching of this subject is one of the four to which Mr. Ruskin gives the preference, and the plate is praised by him as an example of the excellence of Turner's drawing of the trunks of trees (M. P. vol. i. p. 388); also (p. 394) as showing Turner's 'magnificent power of elaborating close foliage.' Regarding its imaginative qualities, the same author writes (M. P. vol. ii. p. 201): 'I suppose few, in looking at the "Cephalus and Procris" of Turner, note the sympathy of those faint rays, that are just drawing back and dying between the trunks of the far-off forest, with the ebbing life of the nymph, unless, indeed, they happen to recollect the same sympathy marked by Shelley in the "Alastor."'

The drawing of this subject is at South Kensington.

PART IX. ISSUED APRIL 23, 1812.

No. 42.—WINCHELSEA, SUSSEX; published April 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and P. Etched by J. M. W. TURNER; Engraved by J. C. EASLING.

42 A.—THE ETCHING Lent by J. E. Taylor, Esq.

42 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 43.—A CLASSICAL COMPOSITION (BRIDGE and GOATS);
published April 23, 1812, by J. M. W. Turner, Queen Ann
Street West; Drawn and Etched by J. M. W. TURNER, R.A.;
E.P. Engraved by F. C. LEWIS.

43 A.—THE ETCHING Lent by J. E. Taylor, Esq.

43 B.—FIRST PUBLISHED STATE „ Rev. Stopford A. Brooke.

This plate, which Mr. Ruskin includes amongst the worst and weakest of the series, is engraved in aquatint, and is the only one wholly executed in that manner.

The plate is reversed from the drawing, which may be seen at South Kensington.

No. 44.—CALM. Picture in the possession of J. M. W. Turner;
published April 23, 1812, by J. M. W. Turner, Queen Ann
Street West; Drawn, Etched, and Engraved by J. M. W.
M. TURNER; 1ft. 2in. by 2ft. 3in.

44 A.—FIRST ETCHING Lent by J. E. Taylor, Esq.

44 B.—SECOND ETCHING „ Henry Vaughan, Esq.

44 C.—ENGRAVER'S PROOF „ T. Gambier Parry, Esq.

44 D.—ENGRAVER'S PROOF „ J. E. Taylor, Esq.

44 E.—ENGRAVER'S PROOF „ T. Gambier Parry, Esq.

44 F.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

44 G.—FIFTH PUBLISHED STATE „ „

The soft ground etchings of this subject, executed, as was the engraving itself, by Turner, are of exceeding rarity; only three of them in progressive states being known to exist. It will be observed that the plate was bitten in after it had been advanced as far as the second engraver's proof shown here.

The fifth state, which bears a more sunny effect than the early impressions of the plate, is esteemed by many connoisseurs the most beautiful of all.

Mr. Hamerton ('Etchers and Etching,' p. 90) calls this subject one of the most valuable as an illustration of the purposes to which Turner applied etching and mezzotint: 'The cock-boat, with the figures, is etched as coarsely and vigorously as possible; the two fishing-boats in the centre are etched with moderate strength; a hay-boat beyond is just indicated with the needle, and beyond that the vessels are hardly etched at all, being made out, almost exclusively, by various delicate tints obtained by the scraper and burnisher. This is one of the most admirable examples of complete tonality in the whole range of Turner's works, but its value in this respect depends little upon the etched lines. The lines are right and true in their places, and could not be spared; they give, by their force, an extraordinary delicacy to the mezzotint, but almost all the tonic values are obtained in mezzotint alone.'

No. 45.—PEAT BOG, SCOTLAND; published April 23, 1812, by
J. M. W. Turner, Queen Ann Street West; Drawn and
Etched by J. M. W. TURNER, Esq., R.A.; Engraved by
M. G. CLINT.

45 A.—THE ETCHING Lent by Henry Vaughan, Esq.

45 B.—ENGRAVER'S PROOF „ J. E. Taylor, Esq.

45 C.—TOUCHED PROOF „ Henry Vaughan, Esq.

45 D.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

This is one of the class of plates which Mr. Ruskin says were taken straight from nature, with hardly any modification from pictorial influence.

The drawing of this subject is at South Kensington.

No. 46.—RIZPAH; 2nd Book of Samuel, Chap. 21; published April 23,
1812, by J. M. W. Turner, Queen Ann Street West; Drawn
and Etched by J. M. W. TURNER, Esq., R.A.; Engraved
H. by R. DUNKARTON.

46 A.—THE ETCHING Lent by J. E. Taylor, Esq.

46 B.—FIRST PUBLISHED STATE „ „

Mr. Ruskin attributes to the effect of Italy upon Turner's mind the solemnity and power which are manifested in this and other historical compositions of the Liber series. He says (M. P. vol. i. p. 128): 'There is nothing particularly indicative of Palestine in the "Barley Harvest of the Rizpah," nor in those round and awful trees; only the solemnity of the south, in the lifting of the near burning moon.' In this and some other of the finest subjects of the series, Mr. Ruskin believes Turner to have been strongly under the influence of Titian.

The drawing is in the possession of Sir Edwin Landseer, R.A.

PART X. ISSUED MAY 23, 1812.

[The Frontispiece was presented with this Part.]

No. 47.—HEDGING and DITCHING; published May 23, 1812, by
J. M. W. Turner, Queen Ann Street West; Drawn and
Etched by J. M. W. TURNER, R.A.; Engraved by J. C.
P. EASLING.

47 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 48.—RIVER WYE ; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West ; Drawn and Etched by J. M. W. E.P. TURNER, Esq., R.A., P.P. ; Engraved by W. ANNIS.

48 A.—THE ETCHING Lent by J. E. Taylor, Esq.

48 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 49.—CHAIN of ALPS from GRENOBLE to CHAMBERI ; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West ; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P. ; Engraved by W. SAY, Engraver to the M. Prince Regent and H.R.H. the Duke of Gloucester.

49 A.—THE ETCHING Lent by Henry Vaughan, Esq.

49 B.—TOUCHED PROOF „ „

49 C. FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 50.—MER DE GLACE—VALLEY of CHAMOUNI, SAVOY ; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West ; Drawn, Etched, and Engraved by J. M. W. M. TURNER, Esq., R.A., P.P.

50 A.—THE ETCHING Lent by J. E. Taylor, Esq.

50 B.—ENGRAVER'S PROOF „ „

50 C.—FIRST PUBLISHED STATE (with variation) „ Henry Vaughan, Esq.

50 D.—LATE PUBLISHED STATE (altered and re-worked) „ T. Gambier Parry, Esq.

Speaking of the influence of Yorkshire scenery upon Turner's art, Mr. Ruskin says (M. P. vol. i. p. 124) : ' Open the "Liber Studiorum," and compare the painter's enjoyment of the lines in the "Ben Arthur" (No. 69) with his comparative uncomfortableness among those of the *aiguilles* about the Mer de Glace. Great as he is, those peaks would have been touched very differently by a Savoyard as great as he.' Later on, in the same volume (p. 282), when treating of the difficulty of rendering the true anatomy of the snow-covered mountain, he writes : ' Turner invariably avoids the difficulty, though he has shown himself capable of grappling with it in the ice of the Mer de Glace, which is very cold and slippery ; but of the crests and wreaths of the higher snow he has taken no cognisance.'

- No. 51.**—RIVAULX ABBEY, YORKSHIRE; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by A. H. DAWE.

51 A.—THE ETCHING Lent by J. E. Taylor, Esq.

51 B.—FIRST PUBLISHED STATE : “ ”

The drawing of this subject is at South Kensington.

PART XI. ISSUED JANUARY 1, 1816.

- No. 52.**—SOLWAY MOSS; published January 1, 1816, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by THOS. LUPTON.

52 A.—THE ETCHING (tinted) Lent by Henry Vaughan, Esq.

52 B.—ENGRAVER'S PROOF ” ”

52 C.—ENGRAVER'S PROOF ” ”

52 D.—TOUCHED PROOF ” T. Gambier Parry, Esq.

52 E.—ENGRAVER'S PROOF ” Henry Vaughan, Esq.

52 F.—TOUCHED PROOF ” ”

52 G.—FIRST PUBLISHED STATE ” Francis Stevenson, Esq.

- No. 53.**—A COMPOSITION (SOLITUDE, or READING MAGDALEN); published May 12, 1814, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by W. SAY, Engraver to E.P. H.R.H. the Duke of Gloucester.

53 A.—THE ETCHING (touched) Lent by J. E. Taylor, Esq.

53 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 54.—MILL NEAR THE GRANDE CHARTREUSE,
DAUPHINY; published January 1, 1816, by Mr. Turner,
Queen Ann Street West; Drawn by J. M. W. TURNER;
M. Engraved by H. DAWE.

54 A.—THE ETCHING Lent by J. E. Taylor, Esq.

54 B.—TOUCHED PROOF : : : „ „

54 C.—FIRST PUBLISHED STATE „ „

There is no record on this plate of the etching being—like almost all the rest—the work of Turner. If it be his this would seem to be the only instance in which he has not recorded on the plate itself his share in the work. Mr. Ruskin refers to this plate in several places, praising it for the woody character of its tree stems (M. P. vol. i. p. 388), for the powerful painting of the close foliage, and citing it as a sublime study of a certain kind of mountain gorge to be found in Switzerland.

The drawing for this engraving, which is the property of Henry Vaughan, Esq., is also exhibited in the Gallery (No. 106), above the mantelpiece.

No. 55.—ENTRANCE OF CALAIS HARBOUR; published
January 1, 1816, by Mr. Turner, Queen Ann Street West;
M. Drawn, Etched, and Engraved by J. M. W. TURNER, R.A.

55 A.—ENGRAVER'S PROOF (black ink, unique) Lent by Henry Vaughan, Esq.

55 B.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

No etching of this plate is known to exist, and none executed with aquafortis could have been made; for an engraver's proof, taken at a somewhat advanced stage of the plate, in the collection of T. Gambier Parry, Esq., shows no trace of biting in. The engraving is from Turner's hand.

No. 56.—DUMBLAIN ABBEY, SCOTLAND; published January 1,
1816, by J. M. W. Turner, Queen Ann Street West; Drawn
and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by
A. T. LUPTON.

56 A.—THE ETCHING Lent by J. E. Taylor, Esq.

56 B.—TOUCHED PROOF „ Henry Vaughan, Esq.

This proof has the following instructions to the engraver: 'The sky must be much lighter and clearer, and until it possesses *both*, the other parts have not their value. The parts marked × will nearly do; the figures require to be sharper as to the lights and

shadows. Quære, have you got sufficient ground on the sky to bear scraping down? the parts by the tower look rather doubtful.'

56 C.—FIRST PUBLISHED STATE Lent by Henry Vaughan, Esq.

In his 'Elements of Drawing' (p. 133), Mr. Ruskin asserts that the etching of this subject is not the work of Turner. It is satisfactory to know that the statement to the contrary, which the plate itself bears, is fully confirmed by the authority of Mr. Lupton, who engraved the plate.

The drawing of this subject is at South Kensington.

PART XII. ISSUED JANUARY 1, 1816.

No. 57.—NORHAM CASTLE, ON THE TWEED; the Drawing in the possession of the late Lord Lascells; published January 1, 1816, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by C. TURNER.

P.

57 A.—THE ETCHING Lent by J. E. Taylor, Esq.

57 B.—FIRST PUBLISHED STATE „ T. Gambier Parry, Esq.

This subject was a favourite with Turner, and was repeated with slight variations three times afterwards. The engraving in the 'Rivers of England' is taken from nearly the same point of view, and with a very similar effect of light.

The drawing of this subject is at South Kensington.

No. 58.—A COMPOSITION (commonly called RAGLAN CASTLE); published January 1, 1816, by J. M. W. Turner, Queen Ann Street West; Drawn and Engraved by J. M. W. TURNER, Esq., R.A.

E.P.

58 A.—THE ETCHING Lent by J. E. Taylor, Esq.

58 B.—ENGRAVER'S PROOF „ Henry Vaughan, Esq.

58 C.—ENGRAVER'S PROOF „ J. E. Taylor, Esq.

58 D.—ENGRAVER'S PROOF „ „

58 E.—FIRST PUBLISHED STATE „ „

This etching is supposed not to be the work of Turner, although the finishing of the plate is due to his hands. In his 'Elements of Drawing' (p. 133), Mr. Ruskin remarks:

'It is deeply interesting to see how Turner, apparently provoked at the failure of the beginnings in the "Arveron" and "Raglan," took up the plates himself, and either conquered or brought into use the bad etching by his marvellous engraving.'

There seems to be no warrant for giving the name 'Raglan Castle' to this subject; it is said to have much more resemblance to Berry Pomeroy.

The drawing from the collection of Henry Vaughan, Esq., is exhibited over the mantelpiece (No. 104).

No. 59.—VILLE DE THUN, SWITZERLAND; published Jan. 1, 1816, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by THOS. HODGETTS.

A.

59 A.—THE ETCHING Lent by J. E. Taylor, Esq.

59 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 60.—THE SOURCE OF THE ARVERON, in the VALLEY OF CHAMOUNI, SAVOY; published January 1, 1816, by Mr. Turner, Queen Ann Street, West; Drawn and Engraved by J. M. W. TURNER, R.A.

M.

60 A.—THE ETCHING Lent by Henry Vaughan, Esq.

60 B.—TOUCHED PROOF

60 C.—FIRST PUBLISHED STATE „ T. Gambier Parry, Esq.

This plate, like 'Raglan Castle' (58), was not etched by Turner, and the remarks of Mr. Ruskin appended to that plate apply equally to this.

Mr. Ruskin, in 'Modern Painters' (vol. iv. p. 315), has reproduced in facsimile the stones from the foreground of this subject, with the pines growing amongst them, and also a similar portion of the plate of 'Ben Arthur,' in order to contrast the treatment of these with Claude's drawing of rocks, and then says: 'I think the reader cannot but feel that the blocks in the two former subjects are massy and ponderous in the lower, wholly without weight. If he examine their several treatment, he will find that Turner has perfect imaginative conception of every recess and projection over the whole surface, and *feels* the stone as he works over it; every touch, moreover, being full of tender gradation.' He also, further on in the passage, praises 'Turner's way of wedging the stones of the glacier moraine together in strength of disorder.'

In the fifth volume (p. 83) he reverts to this plate in the following words: 'Especially at edges of loose cliffs, about waterfalls, or at glacier banks, and in other places liable to disturbance, the pine may be seen distorted and oblique; and in Turner's "Source of the Arveron" he has, with his usual unerring perception of the main point in any matter,

fastened on this means of relating the glacier's history. The glacier cannot explain its own motion, and ordinary observers saw in it only its rigidity; but Turner saw that the wonderful thing was its non-rigidity. Other ice is fixed; only this ice stirs. All the banks are staggering beneath its waves, crumbling and withered as by the blast of a perpetual storm. He made the rocks of his foreground loose—rolling and tottering down together; the pines smitten aside by them, their tops dead, bared by the ice wind.'

The drawing, the property of John Heugh, Esq., will be found exhibited over the mantelpiece (No. 109).

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- No. 61.**—TENTH PLAGUE OF EGYPT; published January 1, 1816,
by J. M. W. Turner, Queen Ann Street West; Drawn and
Etched by J. M. W. TURNER, Esq., R.A.; Engraved by
H. W. SAY, Engraver to H.R.H. the Duke of Gloucester.

61 A.—THE ETCHING Lent by J. E. Taylor, Esq.

61 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

PART XIII. ISSUED JANUARY 1819.

- No. 62.**—WATERCRESS GATHERERS, Rail's Head, Ferry Bridge,
Twickenham; published January 1, 1819, by J. M. W.
Turner, Queen Ann Street West; Drawn and Etched by
J. M. W. TURNER, Esq., R.A., P.P.; Engraved by THOS.
P. LUPTON.

62 A.—THE ETCHING Lent by J. E. Taylor, Esq.

62 B.—TOUCHED PROOF ” ”

62 C.—FIRST PUBLISHED STATE ” ”

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- No. 63.**—A COMPOSITION (TWICKENHAM); published Jan. 1,
1819, by J. M. W. Turner, Queen Ann Street West; Drawn
and Etched by J. M. W. TURNER, R.A., P.P.; Engraved
E.P. by H. DAWE.

63 A.—THE ETCHING Lent by J. E. Taylor, Esq.

63 B.—FIRST PUBLISHED STATE ” ”

No. 64.—BONNEVILLE, SAVOY; published January 1, 1816, by
J. M. W. Turner, Queen Ann Street West; Drawn by
M. J. M. W. TURNER; Engraved by H. DAWE.

64 A.—THE ETCHING Lent by J. E. Taylor, Esq.

64 B.—FIRST PUBLISHED STATE „ T. Gambier Parry, Esq.

The etching for this plate is not the work of Turner.

The drawing of this subject is at South Kensington.

No. 65.—INVERARY CASTLE and TOWN, SCOTLAND; the
Drawing in the possession of the Duke of Argyle; published
January 1, 1816, by J. M. W. Turner, Queen Ann Street
West; Drawn and Etched by J. M. W. TURNER; Engraved
M. by C. TURNER.

65 A.—THE ETCHING Lent by J. E. Taylor, Esq.

65 B.—FIRST PUBLISHED STATE „ „

Mr. Ruskin has re-engraved (M. P. vol. v. p. 67) the two fir-trees to the left from this etching, and makes the following comments upon them: 'These two Scotch firs are both in perfect poise, representing a double action; the warping of the trees away from the sea-wind, and the continual growing out of the boughs on the right-hand side, to recover the balance.'

The drawing of this subject is at South Kensington.

No. 66.—ÆSACUS AND HESPERIE (*vide Ovid, Mets. Book XI.*);
published January 1, 1819, by J. M. W. Turner, Queen Ann
Street West; Drawn, Etched, and Engraved by J. M. W.
H. TURNER, Esq., R.A., P.P.

66 A.—THE ETCHING Lent by Henry Vaughan, Esq.

66 B.—ENGRAVER'S PROOF „ „

66 C.—FIRST PUBLISHED STATE „ „

66 D.—SECOND PUBLISHED STATE „ J. E. Taylor, Esq.

This plate has won perhaps warmer praise than any other in the series. It is the last of the published plates which proceeded wholly from Turner's hand. In Vol. I. of 'Modern Painters' (p. 389), Mr. Ruskin writes: 'Of the arrangement of the upper boughs

the "Æsacus and Hesperie" is perhaps the most consummate example; the absolute truth and simplicity, and freedom from everything like fantasticism or animal form, being as marked on the one hand, as the exquisite imaginativeness of the lines on the other.' Again, in his next volume (p. 157), he proceeds: 'It is impossible to tell whether the two nearest trunks of the "Æsacus and Hesperie" of the "Liber Studiorum," especially the large one on the right with the ivy, have been invented or taken straight from nature; they have all the look of accurate portraiture. I can hardly imagine anything so perfect to have been obtained except from the real thing, but we know that the imagination must have begun to operate somewhere, we cannot tell where, since the multitudinous harmonies of the rest of the picture could hardly in any real scene have continued so inviolately sweet.' Other passages in the same work might be referred to, in which their author has pointed out the beauties of this work for purposes of illustration, but we prefer to quote the following graceful and instructive description from Mr. Hamerton's 'Etchers and Etching' (p. 86): 'Of all Turner's etchings, this is the most remarkable for the grace and freedom of its branch-drawing. It is a piece of simple brook scenery, and materials not less graceful exist in abundance in all northern countries which are watered by running streams. Æsacus, the son of Priam, sought Hesperie in the woods; and Turner, with that love for water which characterises all true landscape painters, has assigned as the place of their fatal meeting one of those sweet little solitudes which from time immemorial have been dear to poets and lovers. She is seated on the gently-sloping ground at the edge of a shining pool; the water has been lately divided by stones, which, to the left of the etching, rise visibly above its surface, but it pauses at the feet of Hesperie, where she sits, as she thinks, alone. Æsacus, still unperceived by her, has just discovered her, as he breaks through the branching fern. Over the head of the nymph bends a boldly slanting tree, and where its boughs mingle, to the left, there is a passage of such involved and wild intricate beauty that I can scarcely name its equal in the works of the master-etchers. Over the head of Æsacus, and between the trunks of the two principal trees, is a glade so full of tender passages of light, which are chiefly due to the work in mezzotint, that this plate may be taken as a transcendent example of Turner's powers in both arts. The brilliant freedom of the etched branches, the mellow diffusion of light in the tinted glade, are both achievements of the kind which permanently class an artist.'

PART XIV. ISSUED JANUARY 1, 1819.

No. 67.—EAST GATE, WINCHELSEA, SUSSEX; published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by S. W. REYNOLDS.

67 A.—THE ETCHING Lent by J. E. Taylor, Esq.

67 B.—FIRST PUBLISHED STATE " "

The drawing of this subject is at South Kensington.

No. 68.—ISIS. Picture in the possession of the Earl of Egremont, 3 feet by 4 feet. London, published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

E.P.

68 A.—THE ETCHING Lent by J. E. Taylor, Esq.

68 B.—FIRST PUBLISHED STATE ” ”

No. 69.—BEN ARTHUR, SCOTLAND; London, published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Engraved by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by T. LUPTON.

M.

69 A.—THE ETCHING Lent by J. E. Taylor, Esq.

69 B.—ENGRAVER'S PROOF ” ”

69 C.—TOUCHED PROOF ✓ ” Henry Vaughan, Esq.

69 D.—FIRST PUBLISHED STATE ” Francis Stevenson, Esq.

Mr. Ruskin places this etching amongst the four finest of the series. He greatly praises the drawing of the rocks of the foreground (M. P. vol. iv. p. 315), and ‘the indication of the springing of the wild stems out of the rents in the boulders.’

No. 70.—INTERIOR OF A CHURCH; published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Engraved by J. M. W. TURNER, Esq., R.A.

A.

70 A.—THE ETCHING Lent by J. E. Taylor, Esq.

70 B.—EARLY PROOF ” ”

70 C.—FIRST PUBLISHED STATE ” ”

The soft ground etching of this subject is not attributed to Turner. The effect of the plate was apparently originally intended to have been daylight, but for some reason, probably arising out of the state of the plate, candles were placed in the chandelier, and the place, in the published state, appears illumined by their light only. Mr. Ruskin seems to connect this scene with the painter's reminiscences of his childhood, and from this point of view the following passage may not be without interest (M. P. vol. v. p. 297): ‘I suppose the boy Turner to have regarded the religion of his city also from an external intellectual standing point. What did he see in Maiden Lane? Let not the reader be offended with me; I am willing to let him describe, at his own pleasure, what Turner saw there, but to

me it seems to have been this. A religion maintained occasionally, even the whole length of the lane, at point of constable's staff; but, at other times, placed under the custody of the beadle, within certain black and unstately iron railings of St. Paul's, Covent Garden. Among the wheelbarrows and over the vegetables, no perceptible dominance of religion; in the narrow, disquieted streets, none; in the tongues, deeds, daily ways of Maiden Lane, little. Some honesty, indeed, and English industry, and kindness of heart, and general idea of justice; but faith of any national kind shut up from one Sunday to the next, not artistically beautiful even in those Sabbatical exhibitions, its paraphernalia being chiefly of high pews, heavy elocution, and cold grimness of behaviour. What chiaroscuro belongs to it (dependent mostly on candlelight) we will, however, draw considerably, no goodliness of escutcheon nor other respectability being omitted, and the best of their results confessed: a meek old woman and a child being let into a pew, for whom the reading by candlelight will be beneficial.' On the same page Mr. Ruskin cynically adds: 'The English Church may, perhaps, accept it as a matter of congratulation, that this is the only instance in which Turner drew a clergyman.'

No. 71.—CHRIST AND THE WOMAN OF SAMARIA; published
January 1, 1819, by J. M. W. Turner, Queen Ann Street
West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.,
H. P.P.; Engraved by S. W. REYNOLDS.

71 A.—THE ETCHING Lent by J. E. Taylor, Esq.

71 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.





UNPUBLISHED PLATES.

THESE plates are twenty in number, and were left by Turner in various states of completeness; some not having been carried beyond the etching. Never having been issued to the public, they are, necessarily, of greater rarity than the published plates.

One of them, indeed, 'The Thames, near Kingston,' is so scarce that no example of it has been procurable, and the Committee for this Exhibition have not been able to avoid leaving its place a blank in their Collection. It is, however, represented by the drawing made for the plate. The copper-plates of most of these subjects are, however, in existence, and it may be hoped that some day impressions from them will be obtainable. The order of the plates and their titles have been adopted from Mr. Stokes's Catalogue.

No. 72.—THE PREMIUM LANDSCAPE; Engraved by W. SAY.

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| 72 A.—THE ETCHING | Lent by J. E. Taylor, Esq. |
| 72 B.—PROOF | „ „ |
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No. 73.—GLAUCUS AND SCYLLA; Engraved by W. SAY.

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|--------------------------------|----------------------------|
| 73 A.—THE ETCHING | Lent by J. E. Taylor, Esq. |
| 73 B.—COLOURED PROOF | „ C. S. Bale, Esq. |
| 73 C.—PROOF | „ Henry Vaughan, Esq. |

**No. 74.—SHEEP-WASHING, WINDSOR CASTLE ; Engraved
by C. TURNER.**

74 A.—THE ETCHING Lent by J. E. Taylor, Esq.

74 B.—FINISHED PROOF „ „

In 'The Elements of Drawing' (p. 126), Mr. Ruskin has introduced a facsimile of the left-hand half of the etching for this plate, and appends to it the following comments :—'If you copy it carefully you will be surprised to find how the touches all group together, in expressing the plummy top of the tree branches, and the springing of the bushes out of the bank, and the undulation of the ground. Note the careful drawing of the footsteps made by the climbers of the little mound on the left (meant, I believe, for Salt Hill). It is as good an example as you can have of the use of pure and firm lines. It will also show you how the particular action in foliage, or anything else to which you wish to direct attention, may be intensified by the adjuncts. The tall and upright trees are made to look more tall and upright still, because their line is continued below by the figure of the farmer with his stick ; and the rounded bushes on the bank are made to look more rounded because their line is continued in one broad sweep by the black dog and the boy climbing the wall. These figures are placed entirely with that object.'

No. 75.—DUMBARTON ; Engraved by T. LUPTON.

75 A.—THE ETCHING Lent by J. E. Taylor, Esq.

75 B.—TOUCHED PROOF „ C. S. Bale, Esq.

75 C.—PROOF „ Henry Vaughan, Esq.

It has been sometimes questioned whether this plate, up to the advanced state in which it is here represented, had been executed under the supervision of Turner. The interesting, freely-touched proof, belonging to C. S. Bale, Esq., shown above, sets the matter pretty much at rest. It is interesting, however, to be able to add that Mr. Lupton, the engraver, has stated that the engraving of Dumbarton was commenced during Turner's lifetime, and from a very slight drawing (Exhibited No. 105). This subject was also etched by Turner, and Mr. Lupton proceeded with the plate to a first mezzotinto state, which state Mr. Turner touched, and which touches were transferred to the plate. And here the progress of the Dumbarton plate ended, and remains in the same state.

Mr. Hamerton ('Etchers and Etching,' p. 87) appears also to have fallen into the mistake we have corrected above, of supposing that this subject had never been carried beyond the etching. The following very appreciative criticism will be found in his notice of the plate : 'The artistic motive of the composition was space and beauty, rather than force and contrast. The view is wide and fair, and the last waves of the granite ocean, which tosses its highest crests on Cruachan and Ben Nevis, come undulating here in long slopes to the edge of the lowland plain. Out of the Clyde the last expression of the exhausted mountain energy rises far off—the fortress rock of Dumbarton. Against this beautiful distance, Turner will bring no rudely contrasting tree, but gives us the slender and delicate acacia, with all its pendent flowers. Leading thus from the faint lines of the distance to the stronger work of the foreground, he has obtained by this transition a natural passage to the massiveness of the great trees to the left.'

The drawing of this subject, from the collection of Frederick Locker, Esq., is in the Exhibition (No. 105), and will be found above the mantelpiece.

No. 76.—CROWHURST ; Engraved by H. DAWE.

76 A.—THE ETCHING Lent by J. E. Taylor, Esq.

76 B.—FINISHED PROOF „ „

No. 77.—TEMPLE OF JUPITER, ÆGINA.

77 A.—THE ETCHING Lent by Henry Vaughan, Esq.

77 B.—FINISHED PROOF „ „

No. 78.—SWISS BRIDGE, MONT ST. GOTHARD.

78 A.—THE ETCHING Lent by Henry Vaughan, Esq.

78 B.—PROOF „ T. Gambier Parry, Esq.

This plate, perhaps better known to collectors as the 'Via Mala,' has rarely been seen so far advanced as in the proof shown here. Mr. Ruskin, who no doubt had seen the plate in its most advanced state, calls the etching the best but one of the whole series, and says: 'Turner seems to have been so fond of these plates that he kept retouching and finishing them, and never made up his mind to let them go. The "Via Mala" is certainly, in the state in which Turner left it, the finest of the whole series' ('Elements of Drawing,' p. 134).

The drawing for the engraving has been lent by C. S. Bale, Esq., and will be found over the mantelpiece (No. 108).

No. 79.—PLOUGHING, ETON; Engraved by T. LUPTON.

79 A.—THE ETCHING Lent by J. E. Taylor, Esq.

Mr. Lupton has stated that the original plate of this was etched by Turner, and then partly done with mezzotinto. Subsequently the plate, he believes, was stolen from him, and perhaps sold for old copper. After Turner's death, Mr. Lupton etched a new plate of the subject, and mezzotinted it.

No. 80.—PAN AND SYRINX.

80 A.—THE ETCHING Lent by J. E. Taylor, Esq.

It is believed this plate was never carried further than the etching.

No. 81.—STONEHENGE AT DAYBREAK.

81 A.—PROOF Lent by J. E. Taylor, Esq.

The drawing for this plate, from the collection of Mr. J. E. Taylor, will be found over the mantelpiece (No. 107).

No. 82.—THE FELUCCA.

82 A.—PROOF Lent by J. E. Taylor, Esq.

No. 83.—STORK AND AQUEDUCT.

83 A.—THE ETCHING Lent by J. E. Taylor, Esq.

83 B.—PROOF „ C. S. Bale, Esq.

83 C.—PROOF „ J. E. Taylor, Esq.

Mr. Ruskin gives to this etching the first place in the whole series, whether published or unpublished.

No. 84.—STORM OVER THE LIZARD.

84 A.—ENGRAVER'S PROOF Lent by Francis Stevenson, Esq.

This plate, which goes also by the name of the 'Shipwrecked Man,' is of exceeding rarity, and is esteemed by connoisseurs one of the grandest of the whole series.

No. 85.—MOONLIGHT AT SEA. THE NEEDLES.

85 A.—ENGRAVER'S PROOF Lent by Henry Vaughan, Esq.

No. 86.—MOONLIGHT ON RIVER, WITH BARGES.

86 A.—PROOF Lent by C. S. Bale, Esq.

No. 87.—THE THAMES, NEAR KINGSTON.

This plate is represented only by the drawing made for it from the collection of H. Vaughan, Esq. (No. 110), over the mantelpiece.

No. 88.—THE DELUGE.

88 A.—PROOF Lent by T. Gambier Parry, Esq.

The drawing for this plate, lent by H. Vaughan, Esq., will be found above the mantelpiece (No. 103).

No. 89.—FLOUNDER FISHING, NEAR BATTERSEA.

89 A.—PROOF Lent by Henry Vaughan, Esq.

No. 90.—NARCISSUS AND ECHO. (Soft Ground.)

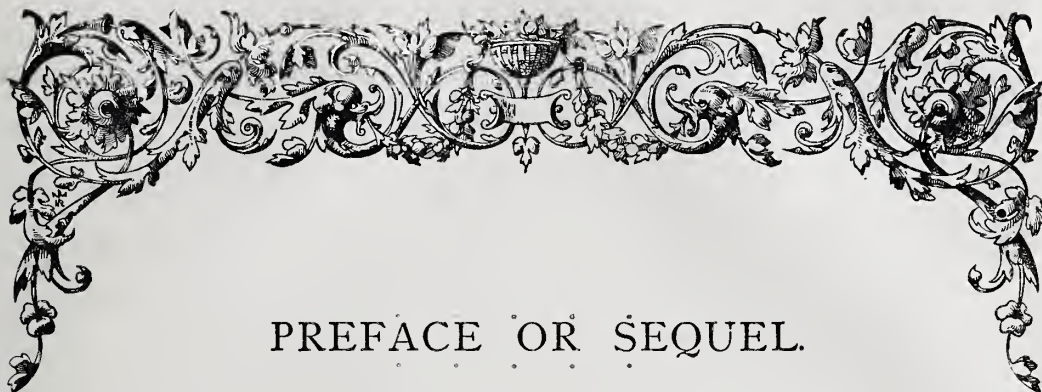
90 A.—UNFINISHED PROOF Lent by J. E. Taylor, Esq.

There is a picture of this subject at Petworth.

No. 91.—COWS ON BANK. (Soft Ground.)

91 A.—UNFINISHED PROOF Lent by J. E. Taylor, Esq.





THE following plates are placed in this Exhibition, not because any valid reason can be given for connecting them with the work which our Collection is designed to illustrate, but because of their intrinsic artistic merits, and because vaguely they have come to be associated with it in the portfolios of collectors. Nothing else being known about them, it is pretty clear, from the evidence which they themselves furnish, that they are the work of Turner himself, and probably they may have been trial plates made by him for some work conceived but never executed. The subjects do not seem to possess any sequence or connection amongst themselves, and give us no clue to the motives of their author. The size of the plates, and their being engraved in pure mezzotint, as distinct from the combined art of the Liber plates, seem more markedly to dissociate them from that work than any other points would appear to ally them with it. It is known also that many of them were engraved from coloured drawings instead of sepia. No list, as far as we are aware, has ever appeared of them. They do not enter into Mr. Stokes's Catalogue, although some of them came from his collection, and the Committee are unable to say whether they have succeeded

in exhibiting all the plates which exist or not. The titles, too, given to the plates, with one or two obvious exceptions, have necessarily been improvised for the occasion :—

No. 92.—PÆSTUM.

92 A.—EARLY PROOF	. . . . .	Lent by T. Gambier Parry, Esq.
92 B.—TOUCHED PROOF	. . . . .	„ „
92 C.—EARLY PROOF	. . . . .	„ Henry Vaughan, Esq.
92 D.—PROOF	. . . . .	„ T. Gambier Parry, Esq.

An attentive examination of the touched proof above (92 B), and the later proof, will show that although the Artist drew in that distant temple as seen from the side, he afterwards modified his intention and in the engraving introduced the façade of the edifice.

No. 93.—THE EVENING GUN.

93 A.—EARLY PROOF	. . . . .	Lent by Henry Vaughan, Esq.
93 B.—TOUCHED PROOF	. . . . .	„ T. Gambier Parry, Esq.

No. 94.—SHIELDS LIGHTHOUSE BY MOONLIGHT.

94 A.—EARLY PROOF	. . . . .	Lent by J. E. Taylor, Esq.
94 B.—ALTERED PROOF	„ C. S. Bale, Esq.

No. 95.—EVENING.

95 A.—TOUCHED PROOF	Lent by T. Gambier Parry, Esq.
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No. 96.—SHIPWRECK.

96 A.—PROOF	Lent by J. E. Taylor, Esq.
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No. 97.—THE MEW STONE.

97 A.—PROOF Lent by T. Gambier Parry, Esq.

No. 98.—VENICE.

98 A.—PROOF Lent by J. E. Taylor, Esq.

No. 99.—STUDY OF SEA AND SKY.

99 A.—PROOF Lent by J. E. Taylor, Esq.

No. 100.—COMPOSITION, WITH MONUMENT.

100 A.—PROOF Lent by J. E. Taylor, Esq.

No. 101.—SEA PIECE, WITH SHIPPING AT NIGHT.

101 A.—PROOF Lent by J. E. Taylor, Esq.

No. 102.—GLOUCESTER CATHEDRAL.

102 A.—PROOF Lent by H. Vaughan, Esq.



DRAWINGS

(OVER MANTELPIECE)

By J. M. W. TURNER, R.A.

- No. 103.**—THE DELUGE. Lent by HENRY VAUGHAN, Esq.
- No. 104.**—RAGLAN CASTLE. Lent by HENRY VAUGHAN, Esq.
- No. 105.**—DUMBARTON. Lent by FREDERICK LOCKER, Esq.
- No. 106.**—MILL NEAR THE GRANDE CHARTREUSE. Lent
by HENRY VAUGHAN, Esq.
- No. 107.**—STONEHENGE AT DAYBREAK. Lent by J. E.
TAYLOR, Esq.
- No. 108.**—SWISS BRIDGE—MONT. ST. GOTHARD (called
also VIA MALA). Lent by C. S. BALE, Esq.
- No. 109.**—SOURCE OF THE ARVERON. Lent by JOHN HEUGH,
Esq.
- No. 110.**—THAMES, NEAR KINGSTON. Lent by HENRY
VAUGHAN, Esq.
- No. 111.**—SKETCH OF A PICTURE FOR W. LEADER, Esq.
Lent by C. S. BALE, Esq.

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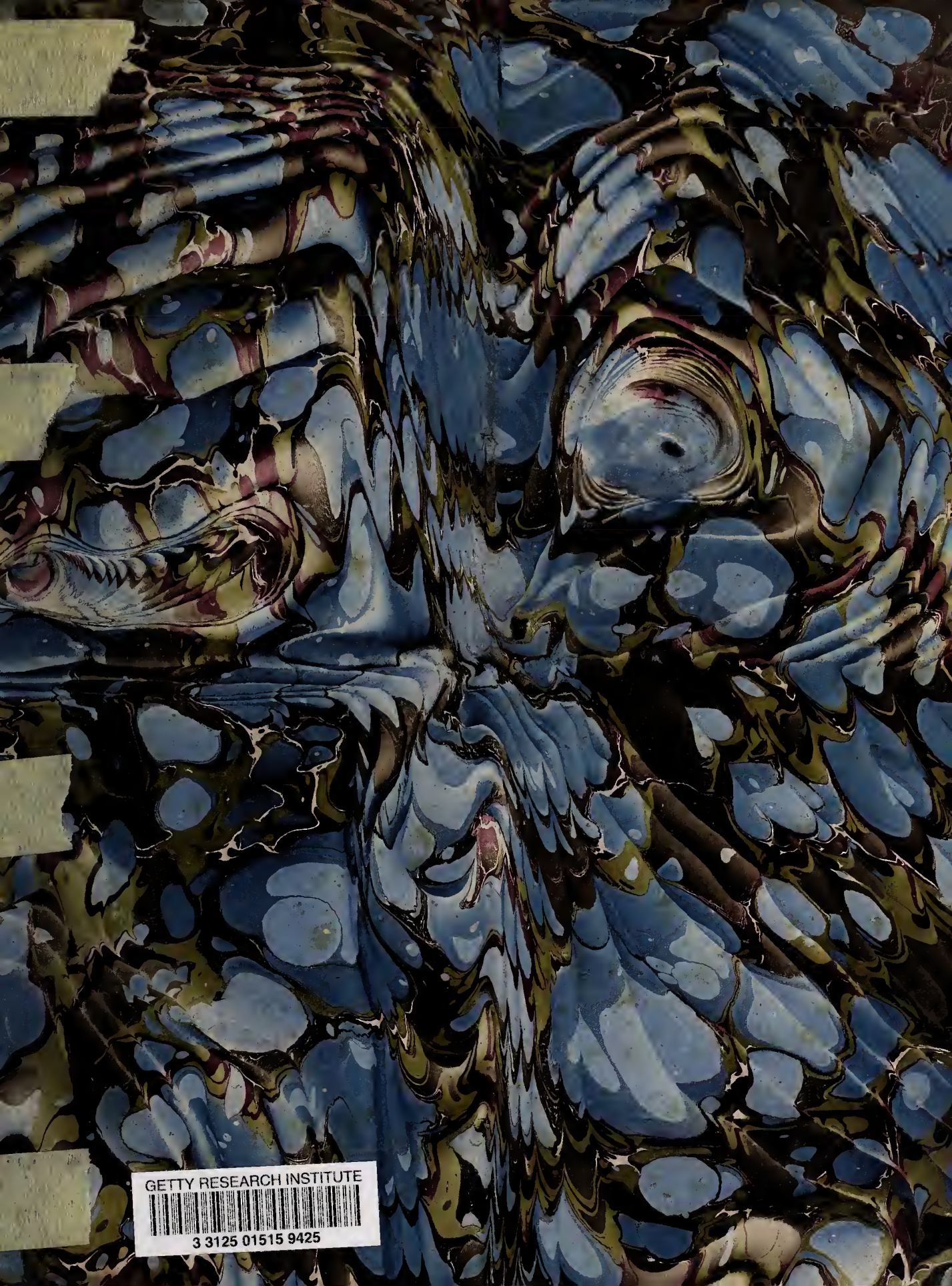


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